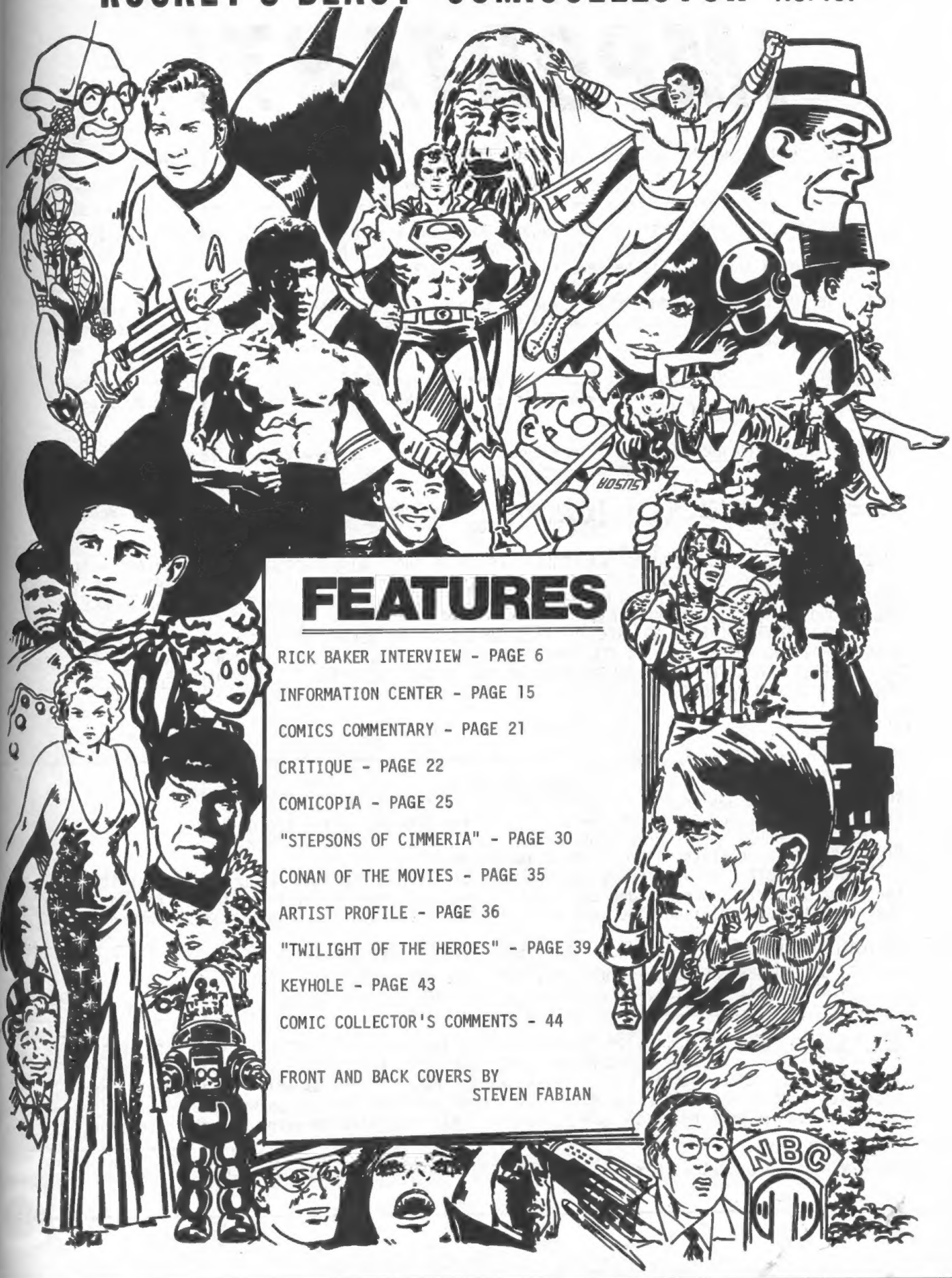
RBCC

THE ROCKET'S BLAST COMICOLLECTOR NO. 137



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FRONT AND BACK COVERS BY
STEVEN FABIAN

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
JULY 1977

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CIRCULATION: 1950 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $6.50, 10 for $12.00, 15 for $14.50, 20 for $19.00
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SINGLE COPY: Third Class-$1.50, First Class-$2.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 57, 58, 80, 88, 89, 90, 96, 97, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 134, 135, 136

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 6351 S.W. 43 STREET, MIAMI, Florida 33155. EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE
STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: AUGUST 12
SEPTEMBER 30

RBCC CONTRIBUTORS

This is the kind of issue I enjoy doing most as it covers a wide spectrum of varied interests as it deals with films, comics and books, with each getting a good amount of play.

Steve Fabian's front cover features the classic confrontation of King Kull and his super-nemesis Thulsa Doom. Steve's back cover is a scene from the Robert E. Howard tale "The Slithering Shadow", this same scene having been revised by Marvel when they recently did their adaptation of this story.

Rick Baker is a name which is perhaps unfamiliar to a lot of you, and yet at the same time I'm sure many of you have seen and admired his work in films without knowing to whom the credit belonged. Rick is only 27, and yet is one of the most talented professionals in the field today.

Kerry Gammill, who interviewed Rick Baker along with Michael Davis, returns in this issue not just in the capacity of interviewer, but also as artist again, providing his first work for the RBCC in over a year! His accompanying illo for the Baker interview, as well as his dynamic illustration of Conan, mark a welcome comeback of his fine talent. Kerry will once more be contributing art on a regular basis to the RBCC. It is most peculiar that an artist with his obvious ability cannot secure any jobs from the major comic book companies.

Don Rosa returns with the INFORMATION CENTER (of course) as well as an illustration of everyone's favorite barbarian. Don is presently gearing up for another mammoth adventure of Herr Pertwillaby which will be unleashed next issue.

But these days the INFORMATION CENTER doesn't mean just Don Rosa, as Hilary Barta has taken over the artistic chores on this column (which Don lacked the time to continue and which many fans missed seeing). His work has been very well received by the readers of I.C. as his illustrations add just the right touch to top off a fine I.C.

ROSA

GAMMILL

BARTA

FABIAN

Former RBCC columnist Robert Weinberg (who did a feature on pulps a few years back) returns to more than just consulting status with his feature "Stepsons of Cimmeria" which takes a critical look at the writers who have taken it upon themselves to continue the exploits of Howard's lusty savages Conan, Bran Mak Morn and the rest.

And speaking of Conan, the long rumored series of films is finally going to begin and I do a short feature on this as well as on the actor who will bring Conan to the screen for the very first time!

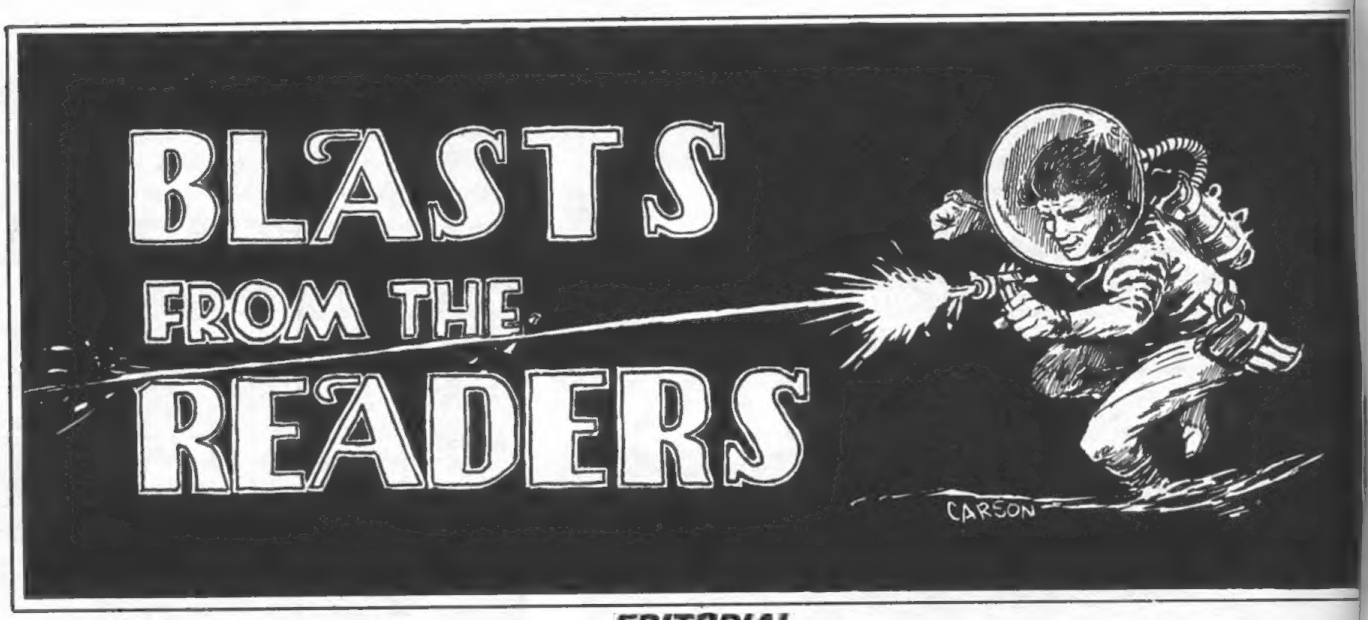
Ron Wilber begins a strip this issue which he calls, "The best thing I've ever done for the RBCC". It's a highly unusual caper which will keep you guessing. I'll go more into the strip's background and creation next issue.

Marc Hempel provides two fine illos this issue of two of Marvel's more popular heroes, The Black Panther and the Vision.

COMICS COMMENTARY reveals some more hilarious behind-the-scenes stories with some appropriate observations.

COMICOPIA discusses more about what makes a comic strip work as a comic strip.

COMIC COLLECTOR'S COMMENTS interviews the curator of the Museum of Comic Art as well as providing more examples of "Sam's Strip".



EDITORIAL

Fantasy is well represented this issue with the articles on the new stories which feature heroes created by Robert E. Howard as well as the interview with makeup wizard Rick Baker, a man whose talents deserve much more widespread recognition in fandom than they have received thus far. This interview should be a large step in the right direction.

The Steve Fabian drawing on the back cover was acquired by me recently at Houstoncon and although I believe it was published elsewhere before, no one I talked to knew where and there wasn't enough time for me to contact Steve concerning its publishing history. Since I had never seen it before myself (and I see an awful lot of fanzines) I felt it would be good to use here since its exposure (no pun intended) has been very limited.

STAR WARS has turned out to me just as excellent as I'd hoped it would be. The special STAR WARS issue I've been planning since last September has been finalized as being RBCC #139. See my full page announcement for it elsewhere this issue.

Next issue will feature covers and a feature on John Carter of Mars (including full page drawings by Mike Zeck, Steve Fabian and Kerry Gammill). Also next issue Don Rosa's new PERTWILLABY PAPERS adventure will begin and this time the story is science fiction. I don't know yet how many issues it will run (Don himself seldom is sure until he's done a couple chapters and can see how much room the strip is taking to develope) but I can guarantee a fantastic adventure with an ending you'll never guess!

Issue #140 will feature the Capt. Atom article I mentioned last issue and I already have a spectacular Mike Zeck cover to spotlight it.

Gary Brown and I will both be out at San Diego this month for the Comicon and I've given him the go ahead to do an article on it as it has been sometime since a convention report has run in the RBCC (mainly because for awhile there I feel I used too many, but it's been long enough since the last one that it will be a refreshing change of pace).

ENTERPRISE INCIDENTS is doing quite well and in fact I've had to up the print run on the latest issue (#4) and due to demand I'll be reprinting E.I. #3 just before it sells out. For those unaware of my arrangement with how I edit E.I. compared with the RBCC, E.I. publishes only Star Trek features and the RBCC publishes nearly everything <u>except</u> Star Trek features. The latest issue includes two fantastic drawings by Ralph Fowler (brand new) as well as a full color back cover painting by Morris Scott Dollens (also brand new).

* * * * * * * * * *

Dear Jim:

I received RBCC #135 the other day and enjoyed thi issue, as usual...although I especially enjoyed this one!

My favorite part of the issue was the article on Cliff Sterrett, done up so nicely by R.C. Harvey. POLLY AND HER PALS, at the peak of the strip, was on of the ten greatest newspaper strips of all time, in my opinion. Sterrett's genius has really never been widely recognized, and his original drawings for POLL do not yet command quite the prices that, say, Georg Herriman's KRAZY KAT originals do, but I feel that Sterrett's day is yet to come, and that after the lon range critical history of the comics has been writte Sterrett will turn out to be one of the stars.

For any collectors who might be thinking of buyin Cliff Sterrett POLLY AND HER PALS original, it is ge erally recognized that the best years for the Sunday page originals are 1930 through 1936. These are the golden Sterrett years, done at the peak of his artis brilliance but before his hands became crippled with arthritis. Sterrett was one of those artists (like Foster) whose work was much better adapted to the Sunday page format, since he needed more space to dev op his gag and the artistic design of the whole page contained far more possibilities than the small space of a daily strip. It is no surprise that when his arthritis forced him to give up part of his art chores he chose to keep the Sunday page and turn the daily strip over to a ghost (Vernon Greene).

Let's have more from Harv!

Russ Cochran
202 S. Main
W. Plains, Mo. 65775
P.O. Box 437

Dear Jim,

As a longtime reader of RBCC, I thought I should wr you concerning my emotions regarding the zine.

RBCC has been coming my way since issue #25 in the pre-Comicollector days. I can still feel a jolt of e thusiasm as I open the envelope each time.

It seems that you have now found additional confidence in your management of the zine and its format.

The wisdom of G.B. Love is proven by the fine work that you, Jim Van Hise, have done in the evolution of the RBCC, the premier fanzine.

Best Wishes,
Jack Collins
916 Third Ave.
N.Y.C., N.Y. 10022

YOU'VE BEEN GETTING "RBCC" SINCE #25? <u>I'VE</u> ONLY BEE GETTING IT SINCE #24. IT INTRODUCED ME <u>TO</u> FANDOM.

Dear Jim,

I personally did not get the idea that you hate all comics from the COMICS COMMENTARY column, but instead got the general feeling that you were one who grew up reading comics back when they were at their most consistant best (the mid 60's), and therefore cannot appreciate today's comics as a result.

Recently, Jim, I went through a general reassessment of certain parts of my life and ways. This second look was a result of a religious awakening. Since I am a comic art collector and (at present) comics are a great part of my life (though certainly not the greatest) one area to go under scrutiny and change was my comic habits. As I said before, it was mostly a religious experience, though not a emotional thing like you see on TV, or hear about or read of. It was simply a mental thing, a reconsideration of certain factors, and an alteration of the ones of these factors that I felt had the potential of hurting me (not physical hurt, but mental hurt). There were no tears, no overnight angelic transformations, etc., but I just set some things straight, something I had wanted to do for a long time anyway.

As I said before, one of the many areas which I altered was my comic tastes. During the last three years of my collecting, I had always been at disagreement with myself as to whether I should have in my collection certain items which have either an extremely strong sexual overtone, a perverse overtone, and/or overly strong and profane language. These items, to name them, included almost all undergrounds, much of Bode's work, a couple of porn mags and some other things, including what was left of my NATIONAL LAMPOONS.

It, to clarify a point, was NOT the nudity which offended me, but instead was the perversity of most of this work which caused me to dispose of it.

Let's take it piece by piece: the undergrounds. I disposed of nearly all of my undergrounds. If one looks at undergrounds today, one finds mostly blatent, unnatural sex acts, violence, perverted artwork, and profane language. One might say, "Well, what about Corben? He worked in the undergrounds and he was a great artist." Well, as much as I wanted my Corben undergrounds, I looked them over and realized that the Corbens were just as perverse, profane, sick, whatever, as the others. The perversion of the undergrounds was still present, even in the best undergrounds. It is hard to look at just the art and ignore the story and dialogue. Even then, Corben draws what I think are some pretty perverse and lustful drawings (although his are subdued and moderate compared to those of some other underground "artists") and it is hard to look at just the good drawings and discount the bad, since they are both interlocked in a paneled story.

In any case, I thought it over and disposed of the undergrounds, not because they were a bad influence, but because they had the potential to be one.

It is not an extreme influence that one must be wary of. Nobody is going to read an underground comic and (as a result) get so horny that he has to molest somebody, or some other over-reaction. No, it's not those, but instead mostly mental influences that one must be afraid of. Satan works in very subtle ways. As Jimmy Carter once quoted, even thinking about a person wrong is wrong. If the tools are there, Satan will use them. Therefore, it is better for the tools to be absent. No human can say, "Well, Satan won't affect me!" That is underestimating the great power of Satan. No one will consciously allow Satan to influence and/or pervert him or her, but Satan doesn't ask.

The Bode stuff: I threw away some of my best Bode stuff. I can hear it now: Some people will say: "You dislike Bode because he was homosexual." Well, no. I threw away only the Bode items that I considered perverse or profane. This proves that I was not prejudiced against Bode for his sex beliefs. If I had been, I'd have thrown away all of my Bode items in dislike of the man.

Bode could think up the most unusual, off-color, sick profanities that I've ever read or heard. Some of his words, phrases or combinations of words are outrageously sick. This is skipping entirely over his art. Bode's omni-sexuality shows extremely in his artwork, with the sextones ranging from homosexuality to bestiality to fellatio to even something as comparatively minor as fornication and adultery.

Bode, the man, while he was a great human, was himself very perverse, not only sexually, but in other facets of his lifestyle as well. This perverseness was the direct cause of his untimely death.

I did not think to myself, "Because Bode is homosexual I will dispose of all of his work." Instead, I disposed of exact pieces which I thought were perverted and kept those which were more tolerable and less "sick." Bode is a great artist. He has the most beautiful and unique style of this decade. His ideas and sense of humor were perverse and that perversity showed in his writing.

The fact that Bode was sexually "off" does not make him less of a human, nor of a person, but instead makes him less of a normal person. Face it...homosexuality is not normal, no matter what one says. There are no born homosexuals, nor is it "incurable." If it is normal, then why is the human body made to conflict it? However, I am not an Anita Bryant, (I don't even agree with her) and will not pursue the point any longer.

The Bode stuff that I got rid of was mostly his Cavalier work that I had tear-sheets of, and the Cheech Wizard stuff. That was the only stuff that was really perverted that Bode did that I had. I will still buy most Bode work, and still collect it, and still have a great admiration of the great thoughts of this person. However, I will not patronize the sick thoughts of the same man put on paper.

Next: The two porn mags: This was the simplest of all. My only two "Men's magazines" were 1) The Playboy with the Carter interview, and 2) The magazine with the Frazetta article in it. This problem was the easiest to solve...I cut out the two above-mentioned articles and threw the rest away.

Lastly: The National Lampoons. Over a year or so ago, I had already cleared out most of my NatLamps. I sold them all, but I kept a few. In my "house-cleaning" I rid myself even of those remaining few. National Lampoon is probably the most perverted publication that is publicly available. They, although reasonably funny, have converted into a vehicle for sick humor. The intelligent humor addict will read Esquire, Woody Allen, Art Buchwald, Don Rosa, etc. The pervert will read National Lampoon.

In closing, I'd like to express two points:

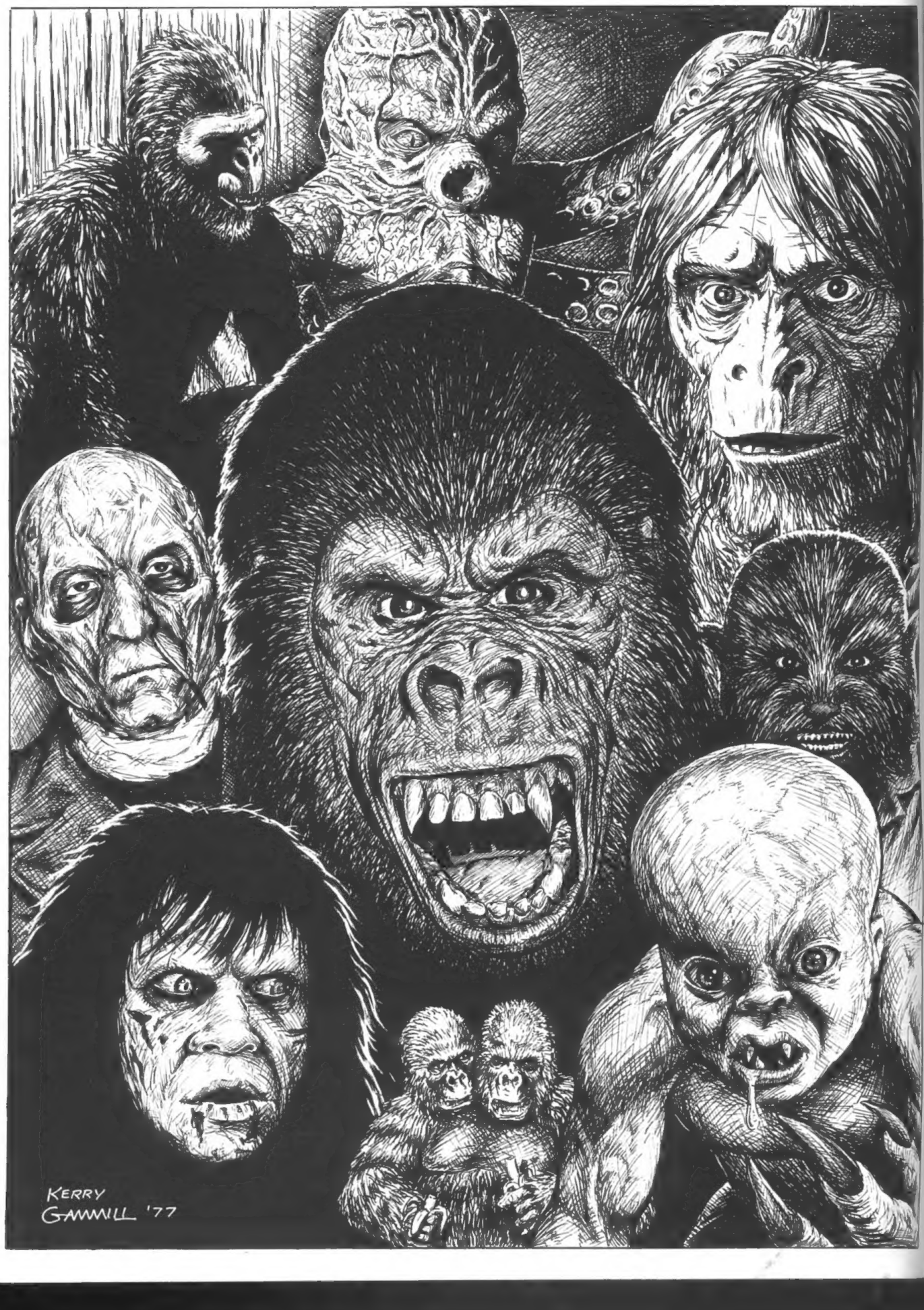
1) I didn't sell these things which I got rid of. Nor did I merely throw them away. I burned them. It was roughly $100 worth of stuff that went up in flames. The reason: Sure, I could have easily sold them, but that would have been just as bad as keeping them, as it would and could have endangered someone else, which would have been worse.

2) This was not something that I did on a moments notice. I had subconsciously been wanting to do this for a long time. I had been denying my thoughts; trying to brush them away, trying to rationalize in the better interest of my collection...in event, putting my comic collection before God, up until the very day that I burned those books.

In any case, Jim, I just felt that this might slightly interest you. I would welcome commentary and/or criticism on this, as I feel I can defend my beliefs or actions against most of what comes up. So, now I'll leave.

Ken Stribling
5273 Wayneland Drive
Jackson, Miss. 39211

RATHER THAN COMMENT ON THIS LETTER MYSELF, I THINK IT WOULD BE MUCH MORE INTERESTING TO HEAR THE REACTIONS OF YOU THE READERS TO THIS HIGHLY UNUSUAL LETTER. I WOULD RATHER THE DISCUSSION, IF POSSIBLE, CONCENTRATE ON WHETHER KEN WAS ENDANGERED BY HIS COLLECTION, ETC. RATHER THAN ON HIS EXTREME VIEWS OF HOMOSEXUALITY.


KERRY
GAMMILL '77

AN INTERVIEW WITH: RICK BAKER

conducted by
Kerry Gammill and
Michael W. Davis.

As the final credits appear on the screen in Dino De Laurentiis' 24 million dollar remake of KING KONG, most people exiting the theater will be marveling over the movie's incredible special effects. What the majority of the audience does not know, is that what they assumed was a 40 foot mechanical ape . . . isn't. In fact, the much publicized 1.7 million creation was actually only used in 6 shots (a total of less than 30 seconds in the film). The rest of the ape footage was in reality a man in a monkey suit.

The man inside King Kong is Hollywood make-up artist Rick Baker, who designed the remarkable costume and portrayed the title character throughout the picture. The 26 year old Baker has been fascinated with gorillas since childhood and began making his own ape outfits in his early teens. He worked with monster and ape make-ups as a hobby throughout his boyhood, occasionally experimenting with his own 8mm films until, at the age of 18, he turned professional.

Since then, Rick has established himself as one of the best special make-up men in the business. His many credits include creating a half man/half octopus for THE OCTOMAN; turning John Landis into the missing-link in SCHLOCK; wearing one of his own creations, a two-headed gorilla, in AIP's THE THING WITH TWO HEADS; and assisting Dick Smith with the special effects in THE EXORCIST, including helping to create a dummy of Linda Blair for the scene in which her head does a 360 degree turn.

Baker has also contributed make-up and/or effects to such movies as LIVE AND LET DIE, FLESH GORDON, SQUIRM, and IT'S ALIVE. He was also one of the men responsible for realistically aging actress Cicely Tyson to the age of 110 for the CBS-TV movie, THE AUTOBIOGRAPHY OF MISS JANE PITTMAN, for which he was awarded an Emmy. Not to mention creating King Kong's hand for the legendary Volkswagen commercial and designing the mask for the Jolly Green Giant. Baker is currently working on special make-up for Brian DePalma's next film, THE FURY.

On April 25th of this year, Rick gave RBCC this exclusive interview by telephone from his N. Hollywood home.

* * * * *

HOW DID YOU BECOME INVOLVED WITH THE NEW KING KONG?

I have a lot of friends who are stop-motion animators. They talked to De Laurentiis about doing KONG in stop-motion. He didn't want to use stop-motion. He wanted to use a man in a suit. Because they (Baker's friends) knew me and my background; that I'd built gorilla suits before and studied gorillas for sixteen years; they said, "Well, we know the guy to get". So they (De Laurentiis) called me in to talk to me.

DO YOU FEEL THAT IT IS STILL BASICALLY UNKNOWN THAT YOU WERE KING KONG?

From what I hear from different people out here in Hollywood, they say that the people in the business know who did it. Now I really don't know how true that is. I think as far as the general public is concerned, that they still think that it's a mechanical King Kong that Carlo Rambaldi built.

HAS YOUR INVOLVEMENT WITH THE FILM AFFECTED YOUR CAREER IN ANY WAY AT ALL?

It's really hard to say. Not that much has changed since KONG yet. I did a couple of jobs immediately after KONG, but they weren't really influenced by KONG. One guy decided that he wanted to use me on his picture because he saw some work that I did on a film called SQUIRM, which I did right before KONG. At the time that I was hired 'Dino' KONG hadn't come out and he really didn't know anything about it. And this other picture that I did is a film called, STAR WARS, and they weren't really influenced by KONG that much either. So it really hasn't affected my career.

WHAT IS YOUR HONEST OPINION OF DE LAURENTIIS' VERSION OF KING KONG?

It's a lot better than I thought it would be, but it's not good enough. Especially for the money that was spent. I was a fan of the original film, and I was very much against their making this film. But when I found out that they were going to give me some money to do it, I said, "Well hell, I'll do it". Unfortunately, it could have been much better. Even done in the same amount of time with the same amount of money, if they had been a little more organized and had some of the right people. It's just disappointing to me that it isn't as good as it should have been.

THE WAY EVERYTHING TURNED OUT, AND THE WAY YOU WERE TREATED, WOULD YOU GO BACK AND DO IT AGAIN UNDER THE SAME CIRCUMSTANCES?

I think if it all happened again, and I had the knowledge I have now, I would probably do the same thing only I'd be a little wiser about some decisions. I'd be very specific in my contract as to my credits on the screen, which I didn't do, and that's why I didn't really get anything.

WHAT ABOUT THE ACADEMY AWARD THAT KONG RECEIVED? WHAT WERE YOUR FEELINGS ABOUT THAT?

I don't know how much information you guys got, but it was printed up in a lot of papers here that the award was, uhhh . . . bought. I was called before the committee of the special effects section of the National Academy when they were screening the film. They had five different films. They screen clips from the films and then they vote on each of the five films. They give each film a specific number, like from one to ten, and the film has to get an average, say of six, to qualify. Then they pick the top three, which are the ones with the most points. This is going to sound very confusing. (Laughs) Anyway what happened is, the first time around KONG was eliminated. It didn't qualify for a special effects (award). It was between LOGAN'S RUN and two other pictures. As it turned out, LOGAN'S RUN was the winner. Now, they had called me in just to ask me some questions about KONG because they had received some information from the De Laurentiis Corp. that talked all about the work in the picture, which mainly said it was a mechanical King Kong designed by Carlo Rambaldi, etc.

RICK BAKER HOLDING DEVIL MASK (LATER TO BE USED IN "STAR WARS"). THE BACKGROUND IS AN ARRAY OF MASS PRODUCED RICK BAKER MASKS.

You know, the typical bullshit. That it had all these silicone muscles that flexed and moved and, you know, real bullshit stuff in it. So they just called me in to ask me what my contribution to the picture was, and how much of this stuff in the information that they got was bullshit. When they actually did the voting I wasn't allowed to be there, but I found out later that LOGAN'S RUN was going to win and KONG didn't even qualify. Then the next thing I hear is they're going to give awards to LOGAN'S RUN and KING KONG. So right away I thought, "Well, somebody's been payed off or something". And then it happened that a lot of the members of the effects academy resigned because of that.

I READ ABOUT JIM DANFORTH.

Yea, Jim did. And then several other prominent members resigned.

WHAT EXACTLY DID THOSE THREE MEN THAT ACCEPTED THE AWARDS DO ON THE FILM?

Well, Carlo was the man that got the most credit for designing and creating Kong. It was Carlo's idea to make a mechanical King Kong. Carlo designed the mechanical Kong and then gave the designs to Glen Robinson, who was one of the other men that went up on stage with him. And then Glen looked at the designs and said that they weren't really practical, and redesigned the mechanical King Kong. Glen got a crew of people together, which he supervised, and they built the mechanical King Kong. So that was the end of Carlo's work on the (mechanical) Kong, he designed one that wasn't really workable. Then Frank Van Der Veer, who was the other man, was in charge of all the optical effects. He supervised all the blue screening shots and put the things together in the optical printer. Carlo and I were supposed to be equals on the creation of the suit. I sculpted everything, with the exception of a few things, which Carlo didn't sculpt either. We had professional sculptors work on some stuff, because of the time factor. I didn't have time to sculpt everything myself. Someone else sculpted the hands and feet. I sculpted the head and body. Carlo's main contribution to the suit was that he made the mechanism for the suit——for the face. Which really was an excellent job. It worked very well. But that was about all he really had to do with the suit.

ABOUT THE SEQUEL. WE UNDERSTAND THAT YOU ARE NOT GOING TO BE WORKING ON IT. COULD YOU GIVE US YOUR EXACT REASONS FOR THAT?

Nothing was ever permanently settled so that I would or I wouldn't. What had happened was, when we finished KONG back in November, they had a contract that they wanted me to sign that said that they were going to give me a retainer and pay me a certain amount of money per

UPPER LEFT: The final design of "Kong's" body as sculpted by Rick Baker on body cast of Rick Baker.
UPPER RIGHT: Rick Baker and David Celitti sculpting Kong's body for the first test suit.
LOWER LEFT: Baker beginning sculpture of early Kong test design.
LOWER RIGHT: Baker putting finishing touches on Kong test suit. It was this suit that changed their minds about Kong being a "missing link".

week when I was shooting KONG II, the sequel. But some of the specifications of the contract said that I would not build a gorilla suit for anybody else——including myself——ever! And I would not play a gorilla for anybody but Dino De Laurentiis. And I said, "Well, I'm not going to sign that". I don't think they could give me enough money to just kind of forget about gorillas. Then they started getting nasty about it and withheld checks that they owed me and stuff like that, and said, "Well, you'll get your check when you sign the contract". They started pulling all kinds of shit like that. Then, I talked my way into getting my checks by lying to the accountant and saying I had signed the contract. But then all this bullshit started about the credits and all, because Dino was supposed to give me a different credit than what he did. Then they just started eliminating me from the whole scene. So then I said, "Well hell, I'm not going to do another picture for him and make Carlo Rambaldi look that much better". Basically, it's just the principle of the thing.

NOW WE'D LIKE YOU TO GO WAY BACK INTO YOUR CHILDHOOD. WHAT WERE YOUR VERY BEGINNINGS LIKE IN MAKE-UP? WHAT KINDS OF THINGS DID YOU FIRST START DOING TO YOUR FACE?

(Laughs) Really simple stuff. I had some black grease paint and some white grease paint, and I would do what I could with that. Starting out with real simple vampire type things, doing things with really bold highlights and shadows. The first kind of build-up type of make-up I did on my face was done with pie dough. My mom would be making a pie, and I'd get the dough from that and put a little food color in it and build the stuff up on my face.

HOW OLD WERE YOU AROUND THIS TIME?

About ten. Actually, it was my father's idea. He said,"Why don't you try some of this?". You could build up some weird things, but it didn't really last. Everything was pretty crude. Like I said, I started when I was about ten, but it was just every once in a while I would do a little something. It wasn't really a steady thing where every day I'd make myself up. I eventually decided that I couldn't do what I wanted to with grease paint, and I never was able to get nose putty to do much of anything, so I found out about rubber and making rubber pieces. At that time I made slip rubber things. When I was about thirteen I was making masks. They were just real simple face masks and little pieces here and there.

DID YOU EVER, BACK AT THAT TIME, THINK THAT YOU WOULD BECOME A MAKE-UP MAN?

I wanted to. I did it basically as a hobby and for fun. Then I thought,"Well, why don't I try to make a living at it?". The people I talked to were all very

BELOW: RICK BAKER MAKING-UP ELAINE BAKER IN "EXORCIST" TYPE MAKE-UP.

discouraging, and they were right. They said that it was a really hard thing to get into and it's gonna be a hard kind of a life. You may not know from one day to the next if you're going to be able to pay your bills and stuff. Fortunately, when I started doing some work professionally, that first few years that I worked were pretty good—pretty steady. Then when I married Elaine the first year I was married I hardly made any money at all. If I hadn't been sort of a frugal guy and put a lot of money away in the bank I'd have been in trouble.

WHAT WERE YOUR VERY EARLIEST PROFESSIONAL JOBS?

The first film I was ever involved with professionally was called THE OCTOMAN. It's really bad. It was never released theatrically, from what I understand, it was sold directly to television. It's been on TV quite a bit out here, but I don't know about the rest of the country. All I did in the film was the suit. There were some make-up effects in the picture that were done by somebody else. It was a good film for initiation into the film business, because it was done by a couple of guys that were kind of old-timers, it was done on a super-low budget, and it was the very typical thing. They make all kinds of promises and tell you all kinds of things that they forget about immediately. When we first went in there they had very little money for the costume, but I was willing to do a lot more for the money, just to be able to work on a job and have something that was professional. So they said,"Don't worry about it 'cause we're only going to show the Octoman once in the picture, take one establishing shot and then a couple of quick glimpses of him, but you'll never see him much at all". So we didn't worry about some things that we probably should have. Then in the finished picture, it starts out with a shot of the Octoman and he's in almost every shot in the film. But I learned a lot from that. Then I guess I went from that to a picture called SCHLOCK, and SCHLOCK was a whole different thing. John Landis, who directed it and wrote it and played Schlock, is a real crazy man. He was about my age and when I first talked to him on the phone I thought he was nuts. And I was right. (Laughs)

HOW DID HE FIND OUT ABOUT YOU?

He found out about me through Don Post. He went to Don Post to get a gorilla suit, a crummy gorilla suit, and somebody there, I don't know if it was Don or somebody else, said, "Why don't you talk to this Rick Baker guy 'cause he came by here and he had some good stuff". So when John saw my stuff he decided to change the concept of Schlock, from a really ratty looking suit, to a realistic ratty looking suit. (Laughs) Something that did more than just a regular gorilla head would have done. And he wanted it to be like a missing link, not a gorilla. SCHLOCK was different. I didn't get paid much money for SCHLOCK either, but it was an enjoyable picture. John is one of my best friends now.

ABOUT THE MAKE-UP FOR SCHLOCK, HOW DOES IT COMPARE IN TECHNIQUE TO A MAKE-UP SUCH AS PLANET OF THE APES?

Well, it's the same technique. They're very similar. I just redesigned the way the appliances worked. PLANET OF THE APES is not a new technique, which many people thought it was. It's a foam rubber appliance, and foam rubber appliances started back with THE WIZARD OF OZ. That's my favorite picture. I like the make-up and I like the picture. So it's nothing new, I mean that was back in the thirties. But because of all the publicity PLANET OF THE APES got, a lot of people thought this was something specifically invented for PLANET OF THE APES and it's not true. Foam rubber was done many years before that, and sometimes some things were done much better then. Like the Charles Laughton HUNCHBACK OF NOTRE DAME was foam rubber, and it's an excellent make-up. Anyway, one thing I didn't like about PLANET OF THE APES was the way the corners of the mouth worked. The actual corners of the persons mouth were there and the appliance kind of ended at the top lip and ended at the bottom lip and the person's face was in between. I made my chin appliance and major face muzzle appliance overlap in a way that it looked more like there was a corner of the mouth. The chin piece overlapped the upper appliance piece. Mine is more masklike in that it covers more area of the face than the APES appliances, because I knew that John Landis was going to be playing Schlock, as well as directing the picture, therefore he would be moving his face much longer than he would have been if he was just an actor. I also knew that it was going to be pretty hot where we were shooting. It was all exterior stuff, not with a studio, so I wanted to make it as easy to take care of as possible and still work.

WHO ARE SOME OF THE OTHER MAKE-UP ARTISTS THAT YOU ADMIRE?

The one I think is the best, and always have just about, is Dick Smith. I was a big fan of his work when I was younger. I liked his outlook on make-up and his concept of what good make-up and bad make-up was. I agreed with everything he said. I finally met Dick after I graduated from high school and found out that, besides being a fantastic make-up artist, he was just a fantastic person. He really had his stuff together and was just a really nice, great guy. So Dick is my favorite, but there are so many make-up artists that do good work, it's hard to say. When I was younger and I'd see a film that had bad make-up and see the guy's name, I used to say, "This guy's a lousy make-up artist", but that's not necessarily true. It may be the conditions under which he had to work. He may not have had any preparation time. No time to do the make-up and no money, and just tried to do something for the picture under those circumstances. All the ones who are into appliances and that are trying hard nowadays, I have respect for. And a lot of the old timers, too. Jack Pierce did some great things with his crude techniques. The people who worked for Jack Dawn during the WIZARD OF OZ times at MGM were good. All those kind of people.

DO YOU THINK THAT LON CHANEY, SR. REALLY DESERVES THE REPUTATION THAT HE HAS?

I think some of Chaney's make-ups are really neat, especially for his crude techniques. I'm finding out a lot of stuff now about Chaney not really doing that many of his own make-ups. A guy by the name of Cecil Holland did some of them. At first I didn't really believe it, but I'm hearing it more and more from different people who are old timers in the business that were around when Cecil Holland was around, and when Chaney was around even, and they all say the same kind of thing. I think some of the neatest things about Chaney's make-ups were the aesthetic values and the concept of the make-up itself, especially with the crude techniques that he had available to him at the time. Now, he may have designed and worked out some of the make-ups and somebody else just applied them. If he actually designed and thought out the make-up, then he deserves a lot of credit for it anyway.

OF ALL THE MOVIES THAT YOU'VE WORKED ON, WHICH DO YOU LIKE THE MOST?

That's hard to say. Probably the one I enjoyed the most was SCHLOCK. The one that would probably be the best movie of all of them is THE EXORCIST, but I don't really consider it one of my pictures. It was a Dick Smith make-up. I just worked with Dick, just labwork. I didn't do any of the creative work, Dick did everything creative in the picture.

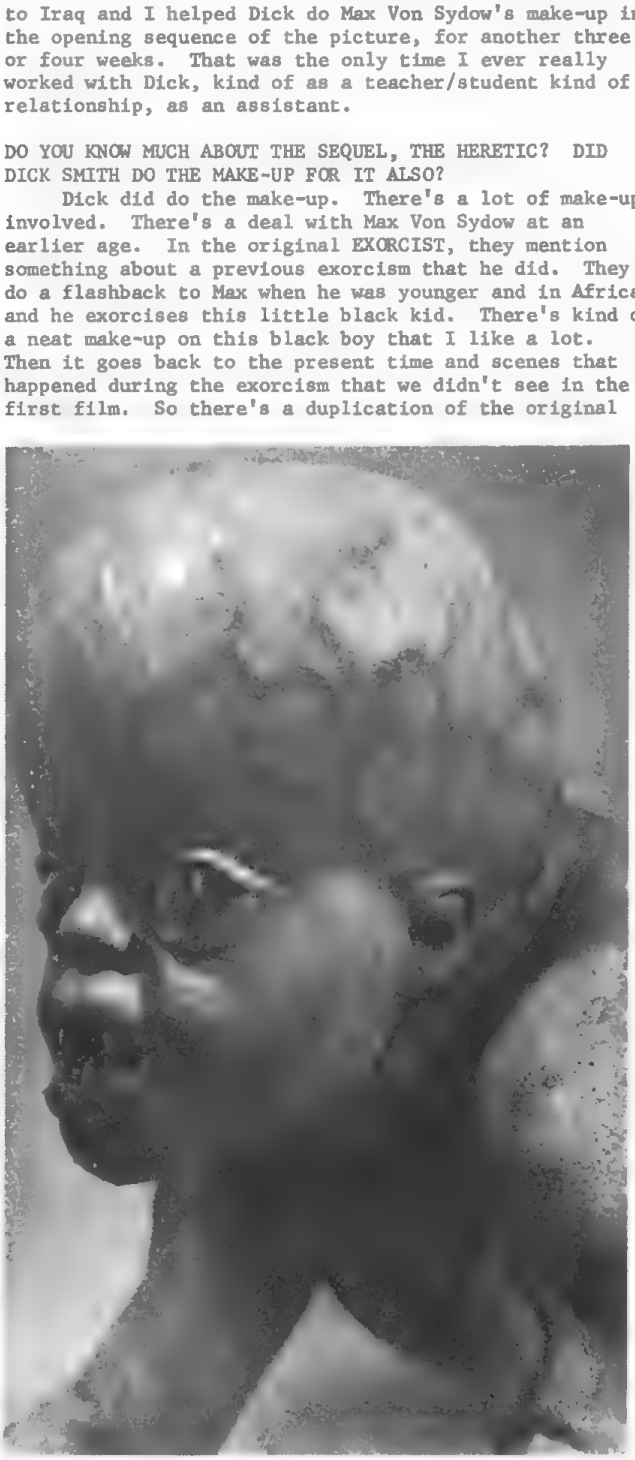
HAD YOU MET DICK SMITH PRIOR TO WORKING WITH HIM ON THE EXORCIST OR ASSISTED HIM WITH ANY OTHER PICTURES?

What happened was, I wrote him a letter when I graduated from high school. I was born in New York, but we left there when I was really young, like two, and my parents were going to go back to New York to visit some

relatives. So I wrote to Dick and I sent him some photographs of my work and I said that I'd really like to meet him and told him what a big fan I was. Then I got this great letter from him and he said he really liked my work and that it was the best he'd ever seen from anybody like me and that he would really be happy to meet me. So I met Dick and spent part of a day with him, and he told me so much information in that one day it was incredible. The first time I ever worked with Dick, or had any type of learning experience from him, besides him just telling me stuff in letters, was on THE EXORCIST. He just needed somebody to help him on it, to do some of the work, and he thought I would be the best man to do that. I lived with Dick for about five months in New York while I worked on THE EXORCIST. Then we went to Iraq and I helped Dick do Max Von Sydow's make-up in the opening sequence of the picture, for another three or four weeks. That was the only time I ever really worked with Dick, kind of as a teacher/student kind of relationship, as an assistant.

DO YOU KNOW MUCH ABOUT THE SEQUEL, THE HERETIC? DID DICK SMITH DO THE MAKE-UP FOR IT ALSO?

Dick did do the make-up. There's a lot of make-up involved. There's a deal with Max Von Sydow at an earlier age. In the original EXORCIST, they mention something about a previous exorcism that he did. They do a flashback to Max when he was younger and in Africa, and he exorcises this little black kid. There's kind of a neat make-up on this black boy that I like a lot. Then it goes back to the present time and scenes that happened during the exorcism that we didn't see in the first film. So there's a duplication of the original



ABOVE: RICK BAKER APPLIES THE FINISHING TOUCHES TO THE WALKING BABY-MONSTER GLIMPSED ONLY HAZZILY IN THE FILM "IT'S ALIVE". BELOW LEFT: A CLOSE-UP OF THE CREATURE ITSELF WHICH IS DENIED US IN THE ACTUAL FILM.

make-up, and then it goes . . . well, it's hard to say because they keep changing it. Dick didn't even know how it was going to be. But there's a lot of make-up in it. It goes beyond the make-up that was in the (original) film.

COULD YOU TELL US EXACTLY WHAT YOU HAD TO DO WITH THE MOVIE FLESH GORDON? I UNDERSTAND THERE WERE A LOT OF PROBLEMS WITH IT.

Yeah. I requested not to have my name on the credits on that one. I had a lot of friends who worked on it and I just did it as a favor. I didn't do any make-up in the film. I did a prop building, a little building that's shaped like a spider and has a little man's head on it, an Emperor Wang's head. Then there's a stop-motion puppet in the picture, the Beetle Man. I sculpted it and made the mold, but I didn't cast it or finish it. And I did a giant mock-up of the Penisaurus, a full sized one, in three days. That was the extent of my work in the picture.

HOW MUCH FREEDOM ARE YOU USUALLY ALLOWED IN CREATING YOUR MAKE-UPS?

It really varies with the picture. Some directors and producers say, "You're the expert at make-up, we'll leave it up to you". Sometimes there's a vague description in the script and they say, "Well, kind of do something like this, but we don't really care". Or they say "Do exactly this".

DID YOU CONCEIVE THE MAKE-UP FOR THE BABY MONSTER IN THE MOVIE IT'S ALIVE, WHICH HAS JUST BEEN RE-RELEASED?

Larry Cohen, the guy who wrote it and directed it and produced it, called me in New York while I was living at Dick's house, working on THE EXORCIST. I had worked for Larry before on some other cheap pictures doing some blood-and-guts make-up and stuff. He told me he had this movie with this baby monster. He wasn't really sure what he wanted it to look like, just a baby sized thing that kills people, and he asked me if it was possible to do. I said, "Sure, it's possible", but I suggested stop-motion, because I'd had some background in stop-motion and most of my friends are stop-motion animators. Anyway, he rejected that idea, so I told him the most important thing was to give me plenty of time to do it in. So he said, "Okay. Call me when you get back in town". So I did call him and he said, "I'll call you when it gets closer to the time when we're going to shoot". Then I get a call from Larry and he says, "We started shooting the picture last week and we're going to need the baby in two weeks". And I said, "Well Larry, I told you to let me know about this". So he said, "Well, it's not really that important because I'm never going to show the baby". So I went and talked to him and told him several ways to do the baby. He decided to have the

most simple one, which was just a dummy baby that really didn't do anything, it could just be repositioned. He said he just wanted something for the actors to react to, and it was going to be in such quick cuts that you wouldn't be able to tell. Then I said, "What do you want the baby to look like?" and he said it just had to be muscular and strange and it had to have teeth so it could rip somebody apart. I sculpted something and brought it out to him while it was still clay and said, "How's this?" He thought it was really good and said, "Maybe you could make the head bigger, or something like that", but it's basically my design. And what happened was, when I had the thing finished I went up to Larry's house, where they were shooting the picture, and said, "Let me stick this in front of the camera to see how it's going to photograph". Larry said, "Don't just stick it in front of the camera, let's shoot a scene with it". I said, "What do you mean 'shoot a scene with it'?" and he said, "Make it walk across the table and crawl to its mother". I said, "Larry, it's only a dummy. It's going to be used in quick cuts!" But he wanted to see it move. I said if he wanted it to move, we'd have to do something else. Then he decided on using the foam rubber mask and some hands.

SO THERE WAS THE DUMMY BABY AND ALSO A COSTUME?

Right. He wanted me to build it to fit myself because he didn't want to have to pay somebody. Elaine, my wife, who at that time was my girlfriend, volunteered to wear it, so I built it to fit her. Now the thing was, this was also a rush job so there was no time to do it right. The (dummy) baby was sculpted on an armature and I didn't sculpt it as if it was going to have to fit somebody, so I had to compromise the design (of the suit) slightly so it would fit a human and work. Originally, I was just going to build this mask and some hands and some shoulders, so they could shoot the head without getting human shoulders in there, and just sit Elaine down and roll off a couple of thousand feet with a black background and they could cut it in wherever they wanted to. Well, Larry ended up shooting little scenes with it. Poor Elaine was crawling around on the ground and everything. She crawled around with it and tried to hide the rest of her body because there wasn't a whole suit. Larry actually shot a whole lot more than you ever saw in the picture, and he showed it too much because the big suit and the baby don't match that well.

DID YOU DO THE WOUNDS IN THE FILM?

It's funny. What happened was, like I said, they started shooting the picture before I ever came along. In the sequence in the delivery room, there's a bunch of blood, but not much of a wound or anything. Larry Cohen had a bottle of ketchup and was pouring it over everything. He decided he wanted to see something that was more than just ketchup, so when we were filming the little baby monster at his house he said, "Make a bite on somebody's neck and we'll put a doctor's outfit on him and we'll put him down here on the sidewalk and get a shot of him". So I put a bite on a guy's neck and they filmed him on the sidewalk with a doctor's suit on.

AND THAT WAS THE DOCTOR IN THE HALL AT THE HOSPITAL?

Right. That was on the sidewalk in front of Larry's house. Then he said, "The make-up still looks good. We'll change his clothes and put him somewhere else". So they took the doctor's suit off and threw him in the ivy. (Laughs) That was the only wound I did in the picture and they shot it twice. It was just real fast, mortician's wax stuff.

YOU'VE MENTIONED YOUR WIFE, ELAINE, SEVERAL TIMES. WE WERE WONDERING HOW SHE REACTS TO YOUR CAREER.

I used to make her up alot when we were going to-

RICK BAKER FINISHING SCULPTURES OF THE FOUR MAJOR STAGES OF "THE INCREDIBLE MELTING MAN".

gether. She was more cooperative then than she is now. (Laughs) I don't make her up that much anymore. Her face is getting a little tired of getting spirit gum and stuff all over it. But she's real good and she helps me when she can. She puts up with everything. My house is full of gorilla models and gorilla things all over. We've got a room in the house that's a make-up room and my masks and stuff are all over it and she's real good about it.

YOU TALKED ABOUT A COUPLE OF FILMS THAT YOU DID RIGHT AFTER KING KONG, ONE OF WHICH I BELIEVE IS TITLED, THE INCREDIBLE MELTING MAN. WHAT IS IT GOING TO BE LIKE?

Well, unfortunately, it was another of those things that could have been great, but isn't. They contacted me when I was working on KING KONG and sent me the script, and at that time the name of the picture was, THE GHOUL FROM OUTER SPACE. So I wasn't even going to read it. I said, "I can't do this picture. This is gonna stink". Anyway, I found out the guy who was directing it and wrote it was really crazy about my make-up and wanted to use me really bad. Then I said, "Well, the guy has to be pretty smart if he thinks that". (Laughs) So I read the script and there was some stuff that would be pretty interesting and hard to do. The basic concept of the movie is, it's an astronaut that has been in some journey in outer space and he got some kind of disease. And the disease is making him melt. His skin is just turning to mush. So he has to eat human flesh to stay alive. So besides the melting man make-up, there's a bunch of blood and guts stuff. I did a test make-up, which was just kind of done mostly on the face, which really turned out excellent, I think. I really liked it. It's really grotesque and really in bad taste, but it was well done. It just happened that they wanted it slightly different, and it turned out the actor that played the melting man was not very cooperative to the make-up artist. The make-up is very much compromised because it was a very short shooting schedule and they didn't have time enough for me to spend the hours necessary to do the make-up properly. And the actor wasn't really willing to sit there to have the make-up done properly. So I had four major stages of foam rubber head masks and there were additions and things on those head masks. Then there were four sets of hands and four sets of feet that went with the masks. One of the most difficult things in the picture to do, and probably one of the most effective, was the sequence where the melting man rips the head off this guy who's a fisherman. He throws the fisherman's head in the stream and it goes over a waterfall and breaks open and the brains and shit come out. I ended up making the head out of gelatin. It was actually cast with gelatin, with a wax skull that was full of brains and blood. It really worked nicely. When it hit on the rocks it split open like flesh would split, it didn't break like an egg or anything. And the stuff came out and then it kind of collapsed out of its own weight. But a lot of the other stuff has been cut, and I did a lot of appliances that I never used in the picture because there wasn't time to do it right.

IS THE FILM COMPLETED?

Completed shooting, but they're still in the editing stage and I really don't know who's going to release it or when.

HOW ABOUT STAR WARS? HAS IT BEEN COMPLETED YET?

Yeah, except for maybe a few opticals. It's supposed to be out in May.

WHAT DID YOU DO IN THE FILM?

The film was done in England. Stuart Freeborn, who is a very fine make-up artist, did some aliens for the film and the director, George Lucas, didn't really agree with Stuart's concept for some of the aliens. Stuart had also gotten sick during that time and couldn't really do them the way he wanted to. There's this one major sequence in the film that has aliens in it, and it takes place in this cantina in outer space. The main characters of the picture go into this cantina and there's a bunch of weird aliens from all these different planets. Most of Stuart's aliens were animal based creatures. There's a little rat man, and a little alligator man, that kind of thing. George wanted more way-out looking aliens. So they just started looking around town for somebody to do it and they liked my work. One thing I've got to say though, when they actually told me to go ahead and do the film, I was already working on THE INCREDIBLE MELTING MAN, and I couldn't really devote my full time to STAR WARS. Because we had very little time, and many aliens to make, I got a crew together of five people and those five people did the majority of the work.

WHAT'S IN THE FUTURE FOR RICK BAKER? ARE THERE ANY FILMS YOU'RE PLANNING TO WORK ON, OR ANY PERSONAL PROJECTS YOU WOULD LIKE TO SEE DONE?

Well, there's a couple of people that have talked to me about some things that I would like to do very much. One is, they're going to do a feature of STAR TREK. They talked to me about doing some aliens for that. Another is, they're talking about doing a new version of TARZAN, much closer to the original book. There would be all kinds of ape suits in that. I don't really have a project of my own, per se, that I would like to see get done. But I would like to do just any film that I thought I could do some make-up for that I thought was really outstanding. I'd want it to be some kind of appliance make-up, not just a straight make-up. Whether it's an old age, or a really neat disguise, or a really great monster or something, just to be able to do a picture and say, "This is a great picture and I think the make-up is really good".

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ABOVE: RICK BAKER EXAMINES THE AGED LIFE MASK OF MISS CICELY TYSON ESPECIALLY CREATED FOR THE TELEVISION SPECIAL "THE AUTOBIOGRAPHY OF MISS JANE PITTMAN." THIS MAKEUP STUDIO HAS BEEN SET UP INSIDE HIS OWN HOME FOR VARIOUS EXPERIMENTAL PURPOSES.

GOLDEN AGE COMIC CONSULTANTS: RAY MILLER! JERRY BAILS! M.C. GOODWIN!
TV CONSULTANT: CRAIG HENDERSON!

Hiya'.

I'know, it's now been one full year since I last did one of those old-style total-look hand-made Information Centers. After that I took my lil' hiatus, and now I'm back on IC, albeit in a "limited" capacity. Actually, my efforts on the research and text are supposedly the same as previously, with only my old spot-illos missing. However, it has become fairly apparent that readers aren't finding this type IC as stimulating as before, evidenced by a decidedly lower reader response. I'm certain that a lot of the reader enthusiasm in years past was generated by MY obvious enthusiasm in writing the mess -- and now readers might be interpreting the "new" IC to show a loss of enthusiasm on MY part. Not so, not so. But now that I've conned Jim into publishing, and readers into reading, "The Pertwillaby Papers", I prefer to devote my artistic (?) efforts to it; the IC spot-illos were nice - I enjoyed 'em - but they didn't add up to much except as a momentary "beautification" of the text. "PP" seems (to me) to be a much more cosmically valuable waste of my time and efforts. So, I hope you guys will get used to the way IC is now, onaccounta' I don't figger it will ever again be quite as cosmetically fancy as it useta'.

AND NOW -- here are some Weekend News Updates:

re: Walt Kelly newspaper strips OTHER than "Pogo". R.C.Harvey himself tells me that he once read that Kelly drew a strip for about 2 years that depicted the life-and-times of P.T.Barnum. This was during Uncle Walt's time with the Bridgeport, Conn. paper (P.T. was an ol' Bridgeport bwah) back around 1950.

R.C. also speaks of some "Gordo" paperback collections (on which I was quaried). There were 8 small paperboks, each reprinting 3 or 4 Sunday "Gordo"s. The titles: Gordo's Pets, Popo & the Sun, Poosy, Those Playworms, Bug Rogers, Ponce De Leon, Gordo the Lover, and Tehama Mama.

Larry Charet found a Drastic Fubar. Radio's "Chickenman" and related serials were NOT done by a Texas deejay. They were the work of Dick Orkin, a Chicago deejay. (oops-did this belong in this section?)

Speakin' of Drastic Fubars, I spotted one of the typo type: in my index of "Asterix" books last issue I listed "Asterix & the Roman Agent" twice. That makes only 17 English-translations of Asterix that I know of. There are at least 6 or 7 more untranslated Asterix comic-novels, not to mention the (untranslated) "Twelve Labors of Asterix" comprised in 12 pamphlets (which I suspect have something to do with the French Asterix animated cartoons).

For my continuing Mike Kaluta index, R.Olaf Stoop sends these additions all the way from Amsterdam, though it actually deals with foreign reprintings. The Real Free Press printing of WITZEND #4 and PHASE #1 both had Kaluta strips.

RICHARD FIFIELD -- Presidio of Monterey, California.
COULD YOU GIVE ME A ROUGH RUNDOWN OF WRITERS & ARTISTS WHO HAVE HANDLED THE 'BLACKHAWK' SERIES THROUGHOUT ITS CAREER???

Yah. First off, Blackhawk stripe have appeared in MILITARY #1-43, MODERN #44-102 (Aug.'41-Oct.'50) and BLACKHAWK #9-243(Win.'44-Nov.'68) and #244-250(Feb.'76-Feb.'77).

Artists include Will Eisner('41), Reed Crandall('42-'43,'46-'48), John Belfi('42-'43), John Cassone('43), Al Bryant('44-'47), Alex Kotzky('42), Ruben Moriera('42), Bill Ward('44-'47), and ESPECIALLY by Dick Dillin & Chuck Cuidera ('41-'68). BLACKHAWK #242 & 243 were drawn by Pat Boyette (written by Bob Haney) and the recent #244-250 were drawrned by George Evans, Ric Estrada, Al Milgrom, and Frank Springer (written by Steve Skeates, Dave Kraft, & Harry Harvey). Other old writers included B.Woolfolk('44-'46), Otto Binder('42), Manley Wellman('43), and France Herron in the later years.

MARK BURBEY -- Miami, Florida.
WHAT ARE THE BLACK CANARY'S POWERS???

Other than the normal fem-mee-nine charms, she supposedly acquired some sort of "sonic blast" abilities when she crossed from Earth-2 to Earth-1.

"ARJAY" ORTEGA -- San Francisco, California.
HOW MANY SUPER-HEROES HAVE HAD THE ABILITY TO STREEEEEEEEETCH, EXTEND, OR OTHERWISE DISTEND THEMSELVES ALA PLASTIC MAN???

The only other "golden age" stretchy guy I can guess at would be "Flexo the Rubber Man" of Timely's MYSTIC #1-4. Timely also had the"Thin Man" who could flatten himself (if that counts). The most famous swipe of Plastic Man is, of course, Marvel's "Mr.Fantastic". Others have been DC's "Elastic Lad"(Jimmy Olsen) and "Elongated Man", Harvey's "Jigsaw", and the shoddy "Capt.Marvel" character from M.F.Enterprises ('65-'66). Other heroes whose special abilities lied in other areas may have been able to distend themselves when the situation warranted: "Metamorpho" might give it a go, and let's not forget the "Metal Men". Magic guys like"Sargon" or "Zatarra" could try it, or so could spook-heroes like the "Spectre". Who else?

THERE'S A RUMOR GOING AROUND THAT ALL YOUR "PERTWILLABY PAPERS" ADVENTURES WILL BE COLLECTED IN A SPECIAL EDITION RBCC. CARE TO CONFIRM OR DENY???

Somehow I can't picture people bothering to pass around rumors about "PP". There is no truth to that rumor! I'd sure LOVE to see that kinda' thing happen, but taking up a 100 page RBCC cover-to-cover (which is what it would take) is CERTAINLY not the place to do it. Someday though, somewhere perhaps. On t'other hand, George Olshevsky's COLLECTOR'S DREAM magazine is currently serialising the first 65 episodes; I don't particularly care for that first series, but George seemed to like it -- we both hope you'll be interested enough to buy CD and check it out, along with all the other great CD material. George will eventually continue on into episodes #66-127 which have already been reprinted in RBCC a few years back.

BRENT RICHARDSON
HOW MANY BOOKS HAVE THERE BEEN THAT REPRINTED THE "WILLIE & JOE" STRIPS?

Well, now, those were single panel cartoons, right? Done by now-editorial-cartoonist Bill Mauldin. "Willie and Joe" were a pair of "dogfaces" fight-

ing in the European theatre during double-yoo double-yoo two as drawn by Mauldin who at the time was a"dogface" fighting in the European theatre during double-yoo double-yoo two, too. The only edition I have is one handed down through many generations of the Rosa family since 1945 (?): "Up Front" by Bill Mauldin (actually a humor-novel dotted with reprints of Willie & Joe panels), 1945, by Henry Holt & Co. Inc.

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BOB CUNIGLIO -- Brooklyn, New York.
WHEN SIMON & KIRBY DID THEIR WORK DURING THE "GOLDEN AGE", EXACTLY WHO DID THE WRITING, PENCILLING AND INKING???

Exactly??? I don't think there's an EXACT answer to that -- Kirby wrote, pencilled and inked, while Simon editted, wrote, plotted, inked, and handled production details. But when generally referring to the Simon/Kirby team, it was Kirby pencilling, Simon inking, and both writing.

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GREG ROBERTSON -- Des Moines, Iowa
WHAT ISSUES OF "THE UNEXPECTED" HAD 'GREEN GLOB' STORIES???

The Green Glob replaced Space Ranger as the lead feature in what, at that time, was still TALES OF THE UNEXPECTED; the Glob was in TOTU #83-98,100,102 & 103. The Green Glob was an invisible (yet green?) gaseous energy cloud (?!) spawned in the "unfathomed sea of the universe"(obscure enuff?) which drifted to Earth, settled on different people's possessions (not them, their possessions), and exerted a strange power over their destinies. The whole deal was a gimmick to link together various unrelated mystery/SF stories.

WHAT ISSUES OF "JIMMY OLSEN" HAD THE 'MAGI & SANDRA' MINI-SERIES???

Ah, again we turn to the great years of the Superman family when the characters and stories had truly interesting qualities. Magi & Sandra appeared in JIMMY OLSEN #74(Jan.'64)"Jimmy Olsen's Secret Love", JO#78(July'64)"The Return of Jimmy's Lost Love" and JO#82(Jan.'65) "The Wedding of Magi & Sandra". The bit was that while Jimmy and Lucy Lane (sigh...whotever happened to Lucy Lane?) were both working on minor investigations incognito, they met and fell in love with each other's disguised selves. Jimmy was "Magi the Magnificent, famous magician" and Lucy was "Sandra Rogers, English movie starlet". The masquerades were finally revealed mutually in the third/last story.

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RON GOMES -- Toronto, Ontario, Canada
COULD YOU LIST ALL THE APPEARANCES OF THE SILVER AGE GREEN LANTERN???

Is this the "silver age"? When was the "silver age"? When was the "golden age"? Opinion on the bounds of these time-zones is so widely varied that I think they're pretty useless for anything other than vague generalizations. But - picky, picky, picky! Of course, I know what you mean, and I'll make a wild stab at the appearances of Green (Hal Jorden) Lantern:

SHOWCASE #22-24.
GREEN LANTERN #1-89,90-date.
FLASH #217-235,237,238,240-243,245,256.
DC SUPER-STARS #14.

cameos:
FLASH #131,143,168,191,222,225.
BRAVE & BOLD #59,69,100.
DETECTIVE #350.
WORLD'S FINEST #201.
JIMMY OLSEN #151.
ACTION #437.
WONDER WOMAN #212,214.
SECRET SOCIETY OF SUPER VILLAINS #1-5.

Then there's all those reprints, plus all the appearances with the Justice League. For a JLA index, see my most recent TBG IC. Other than reprints and JLA stuff, wot have I left out?

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RICHARD FIFIELD -- San Francisco, California.
IN WHAT COMIC DID THE ORIGINAL BAT-MOBILE FIRST APPEAR??? DITTO THE 2ND BAT-MOBILE??? DITTO THE NEW BAT-MOBILE???

I don't have a copy of volume 1 of the ENCYCLOPEDIA OF COMIC BOOK HEROES, or as I better know it, "More Ridiculously Worthless Information About Batman Than Any One Man Can Stand" (and that's a lot, coming from ME), so I don't know if this query is answered therein. But, my information, be it ridiculously worthless or wotever, is that the first Bat-Mobile appeared in DETECTIVE #48, though the classic 40's Bat-Mobile debuted in BATMAN #5. When this ve-hickle sailed off a bridge in 1950, another Bat-Mobile style debuted in DETECTIVE #156. The machine went through numerous lil' alterations through the '50s & '60s, until the new Bat-Mobile showed up in BATMAN #164. And then, when Dick Grayson went off to college and Bruce Wayne moved to his penthouse, the Bat-Mobile was discarded for a more conventional automobile (BATMAN #217).

I HAVE TWO NEAR-MINT COPIES OF "STAR-SPANGLED COMICS" #129, BUT THE INSIDE-BACK-COVER ADS ARE DIFFERENT. CAN YOU EXPLAIN THIS???

Me? I'm still trying to figger out my near-mint issue of Dell's TUROK #16 with a Charlton western on the inside! Dell occasionally had comics were some editions had a full-page strip while other same editions had ads on those pages. This must be what is, in essence, the case with your STAR SPANGLED, though I'd never heard of DC having different editions like this. On the other hand, I might never have noticed it happening... you're certainly observant! (And then there's my two copies of Red Circle's SUPER COPS #1, one without a price onna' cover.) For the record, my STAR SPANGLED #129 has on the inside-back-cover a house-ad for ACTION #169 and HOUSE OF MYSTERY #4.

IS THERE A BOOK, FANZINE OR IN-DEPTH ARTICLE ON THE HISTORY OF THE GREAT MAX & DAVE FLEISCHER CARTOONS??? COULD YOU INDEX ALL THEIR CARTOONS, PARTICULARLY THE "BETTY BOOP" AND "SCREEN SONG" SERIES???

I've seen articles on the Fleischer Studio in MEDIASCENE #21, and FILM FAN MONTHLY #130 & 144. I hope readers can send in sources for other such features. I did a complete "Popeye" index in RBCC a while back, but that was the only Fleischer list I have.

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PULPS... AND LIKE THAT.

Consultant: Robert Weinberg

BRIAN McDONALD -- Davis, California.
WERE THERE ANY "DOC SAVAGE" PREMIUMS??? ARE THERE ANY "DOC" FANZINES??? ARE THERE PLANS FOR CONTINUING THE REPRINT PAPERBACK SERIES???

Street & Smith gave away a color picture of Doc (taken from one of the pulp covers by Baumhofer) if the reader sent in several numbered coupons. There was a "Doc Savage Club" offering free membership cards, a small bronse pin and rubber stamp, both with Doc's head on them. Plus there was a gold pin given to a club member who performed a special good deed of some sort. Then "Supergraphics" (Jim Steranko) publicised their own Doc Savage Club a few years back, but I dunno' wot came of it. There are currently no (major?) Doc fanzines, though I recall one of some years back titled BRONZE SHADOWS (Doc & the Shadow). Reprints: after "Roar Devil" due this month, and "OST" in July, ALL the Doc's of the '30s will have been reprinted in paperback. Bimonthly reprints are planned on thru 1978, beginning with mid-1940 stories.

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RANDY VANDERBECK -- Kalamazoo, Michigan
COULD YOU DO AN INDEX TO THE "ZORRO" STORIES BY JOHNSTON McCULLEY???

Nuh-uh...

****

JAMES HOGUE -- Levelland, Texas.
WERE THE BELMONT SHADOW BOOKS OF THE 1960'S WRITTEN BY WALTER GIBSON? WHY WERE THEY BASED ON THE RADIO CHARACTER INSTEAD OF THE PULP CHARACTER?

Mr.Gibson wasn't originally supposed to write ANY of that Belmont series -- they were going to purchase the rights to reprint the pulps until they changed their minds. As part of the contract, Gibson wrote only the first novel in the series, the others were written by "hacks", unfamiliar with the pulp character, for minimal amounts of money.

ARE THERE ANY "CHARLIE CHAN" BOOKS OTHER THAN THE 6 BY EARL BIGGERS, "CHARLIE CHAN RETURNS" BY DENNIS LYNDS AND THE 4 ISSUES OF "CHARLIE CHAN MYSTERY MAGAZINE", NOV.'73, & FEB.,MAY,AUG.'74???

Most humble answer-man say "no".

WHAT HAPPENED TO WALTER GIBSON FROM JULY 1946 TO SEPT.'46 WHEN HE DIDN'T WRITE A SINGLE "SHADOW" ISSUE???

WG had a contract dispute with Street & Smith which led to this parting. During this time Gibson toured with the Blackstone the Magician show. S&S and Gibson later agreed on new terms to enable him to write those last few SHADOW issues.

TELEVISION

Tom Mason sends in these additions to my Anthony Zerbe TV index: "Mission:Impossible"(11/14/70), "Mannix"(9/24/72), "How the West Was Won"(mini-series - 1977), "Once an Eagle"("NBC Best-Sellers miniseries -1976-77). And while we're at it, these Zerbe MOVIES: Will Penny('68), Molly McQuire('70), Liberation of L.B.Jones('70), They Call Me MISTER Tibbs('70), Omega Man('71), Strange Vengeance of Rosalie('72), Papillon('73), Laughing Policeman('73), Parallax View('75), Farewell My Lovely('75), Rooster Cogburn('76).

John Hemmings adds these TV episodes with Diana Muldaur: "Ellery Queen"/ "Adventure of the Eccentric Engineer"(though that doesn't correspond with my data), "Hunter"(2/25/77), "Star Trek"/"Return to Tomorrow";"Is There No Truth in Beauty", "Lights of Zetar"(?), "Ordeal"('73 TV movie), as well as being a regular on "Born Free", "Tony Randall" and "McCloud".

Richard Fifield names that Leonard Nimoy TV movie about sub-marines: "Assault on the Wayne". Plus, for the Pat Macnee index: "Sherlock Holmes in New York"(TV 1976) with Pat as Dr.Watson.

Hey! It's high time I turned yet another one of my favorite subjects into a regular IC feature: TV THEMES! There's nothing I love to do more when I get together with a coupla' other idiots than sing old TV themes! I even have a collection of the dern things numbering around 375 on a tape that runs for over 6½ hours non-stop! At any rate, send me examples of old TV themes you'd like to hear the lyrics to, and we'll all sing!
In the meantime, last issue I fouled up the lyrics to "Have Gun, Will Travel" and couldn't even guess at "Tombstone Territory". Earl Blair, Larry May, Greg Robertson, Len Wolinsky and Craig Henderson each sent in their versions of "HGWT" and Bob Reed sent me a tape of TT:
"Have Gun,Will Travel"lyrics:
"Have Gun, Will Travel' reads the card of a man.
A knight without armor in a savage land;
his fast gun for hire heeds the calling wind.
A soldier of fortune is the man called...Pal-la-din.
Paladin, Paladin, where do roam?
Paladin, Paladin, far, far from hoo-coome."

"Tombstone Territory" theme lyrics:
"Whistle me up a memory, whistle me back where I wanna' be,
whistle a tune that'll carry me...to Tombstone Ter-ri-tory.
If your past has run afoul of the law, it's a handy place to be;
'cause your future's just as good as your draw, in Tombstone Territory.
(repeat first 2 lines)."

Now we come to one of those questions that I wasn't able to answer, but apparently everyone else was. Answers on which stories were contained in the "Twilight Zone" paperbacks came from Cornell Kimball, Bob Reed, Roger Caldwell, H.Keating DuGarm Jr., Kenny Jacowitz, Jim Crocker, John Garbarino and Jack Seabrook! Here are the lists---
•"Stories from the Twilight Zone"(Bantam, April'60)includes Rod's TV epilogues in "TV script" style with camera angles, etc.: Mighty Casey, Escape Clause, Walking Distance, The Fever, Where Is Everybody, The Monsters Are Due on Maple Street.
•"More Stories from the TZ"(Bantam, April'61):The Lonely, Mr.Dingle the Strong, A Thing About Machines, the Big Tall Wish, A Stop at Willoughby, Odyssey of Flight 33, Dust.
•"New Stories from the TZ"(Bantam, May'62): the Whole Truth, the Shelter, Showdown with Rance McGrew, Night of the Meek, Midnight Sun, Rip Van Winkle Caper.
(The following contain NON-TV-adaptations except where noted "+".)
•"Rod Serling's TZ"(Cuyuga/Tempo, '63&'65)by Walter Gibson!(Grossett & Dunlap hardback contained 3 extra tales(?)):Ghost of Ticonderoga, +Back There, +Judgement Night, Curse of Seven Towers, Avenging Ghost, +Return from Oblivion(King 9 Does Not Return), House on the Square, Death's Masquerade, Riddle of the Crypt, Dead Man's Chest.
•"Rod Serling's TZ Revisited"(Tempo,'64&'67):Two Live Ghosts, Ghost of the Dixie Bell, +Purple Testament, Ghost Train, +Beyond the Rim, Ghost of Jolly Roger, Man in the Bottle, Mirror Image, Man Who Dropped By.
•"From the TZ"(Science-Fiction Book Club)+reprinted most of first 3 paperbacks.
Other paperbacks with a Rod Serling by-line include "Night Gallery", "Night Gallery 2", "Devils and Demons", and "Rod Serling's Triple W". Incidently, "Stories from the TZ" is currently in its 28th printing!

...and now for something completely different.

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H.Keating DuGarm Jr. -- Minot, North Dakota.
I WANT A LIST OF ALL "MONTY PYTHON" MATERIAL. DITTO FOR "NBC'S SATURDAY NIGHT".

Allright!!! While I can't fancy anyone as being a greater lover of "Monty Python" than myself, I've only been exposed to MP for about 6 months when it finally came to local TV. Therefore, I've contacted a fellow data-freak and mutball-indexer whom I knew to be a high-ranking MP devotee, Mike Tiefenbacher!
"Monty Python" consists of a group of British silly-persons who intermingled with other groups/individuals of their own ilk before becoming the group we know as MP. Here is a list of various TV series, stage revues, etc. (I don't really know what's what) that MPers and their friends have been involved in, but first a list of abbreviations to facillitate the index...

AB = Alan Bennett	BO = Bill Oddie	DF = David Frost
DM = Dudley Moore	EB = Eleanor Bron	EI = Eric Idle
GC = Graham Chapman	GG = Graeme Garden	JB = John Bird
JC = John Cleese!	JK = Jo Kendall	MP = Michael Pallin
PC = Peter Cook	TB = Tim Brooke-Taylor	TG = Terry Gilliam
TJ = Terry Jones		

Beyond the Fringe(PC,DM,AB,Jonathan Miller), Oxford Revue(TJ,Doug Fisher), Footlights Revue(DF,GC,TB,JC,Humphrey Barclay), Not Only But Also(PC&DM), That Was the Week that Was(DF), Not So Much a Programme - More a Way of Life(DF,Jb,EB), Cambridge Circus(TB,JC,BO,JK), I'm Sorry - I'll Read That Again(TB,JC,BO,JK,GG), BBC-3(JB,BO,AB,John Fortune), The Late Show(JB,EB,TJ,MP), At Last - the 1948 Show(TB,JC,GC), The Frost Report(DF,JC,TJ,MP), Marty(TB,JC,GC), Twice a Fortnight(BO,GG), Do Not Adjust Your Set(TJ,MP,EI), The Compleat and Utter History of Britain(TJ,MP), Broaden Your Mind(BO,TB,GG), I'm Sorry - I Haven't a Clue (BO,GG,TB,JK,JC), Marty Feldman's Comedy Half-Hour(TG).
The classic teams with which we're most familiar are "The Goodies"(BO, TB,GG), Cook & Moore(as you might guess, PC & DM), and "Monty Python's Flying Circus"(JC,EI,TJ,TG,GC,MP).
A recent TV special on PBS featured most of the above folks: "Monty Python & Friends: Pleasure at Her Majesty's", a benefit stage revue.
"Monty Python's Flying Circus" ran 4 seasons of 13 episodes(52 in all); the first 39 episodes are those seen on PBS. The 4th season was bought by ABC for use on their late-nite "Wide World of Entertainment", but Python sued after seeing how the episodes were "butchered". JC was not in the final 6 episodes due to his feeling that the group was stagnating.
Other TV work by Python persons includes "The Avengers"/"Stop Me If You've Heard This One, But There Were These Two Fellers..." which had JC as the egg collector. "Faulty Towers" is a British sit-com going into a 2nd season with JC as an abusive hotel manager, costarring with his wife Connie Booth; it'll soon be seen on PBS. "Rutland Weekend Television" starred EI, who has also made 3 appearances on "NBC's Saturday Night".
MOVIES -- First there's "And Now For Something Completely Different" and then of course there's "Monty Python and the Holy Grail" which I've only seen 3 times, but that'll be my limit due to health reasons. Upcoming is Monty Python in "The Gospel According to St.Brian" dealing with the 13th Apostle who handled the money matters. TG is writing "Jabberwocky" to star MP, TJ, GC & ? Individually, JC & GC wrote part of & acted in parts of "The Magic Christian" - JC as an art museum curator and GC on a rowing team. JC appeared in "The Bliss of Miss Blossum", as well as a few other movies, one a drama!
BOOKS -- "The Big Red Monty Python Book"(with a blue cover, naturally), "The Brand New Monty Python Papperbok","Dr.Fegg's Nasty Book of Knowledge" and "Bert Fegg's Nasty Book for Boys & Girls", "The Rutland Dirty Weekend Book"(EI); those first 4 are primarilly by TJ & MP.
RECORDS -- "Monty Python's Flying Circus"(Pye), "Another Monty Python Record"(Charisma), "The Previous Monty Python Record"(Charisma), "Matching Tie & Handkerchief"(Arista),"The Soundtrack of the Trailer of the Film of Monty Python and the Holy Grail"(Arista), "Monty Python Live at City Centre"(Arista), "Monty Python Live at Drury Lane"(UK only).
Also: "Rutland Times Songbook"(EI & Neil Innes, Passport), "A Poke in the Eye with a Sharp Stick", and "I'm Sorry, I'll Read That Again".
Singles: "Matching Tie & Handkerchief"portion(Arista), "Lumberjack Song /Spam Song"(produced by the new Python member, George Harrison).
I'll finish up with some indespensable Monty Python Trivia: the orignal titles for the group/show include "A Horse, a Spoon and a Basin" and "Owl Stretching Time". And John Cleese's family's original name, before being legally changed, was Cheese!

"NBC's Saturday Night" is a bit simpler. Besides the series itself, there's been one album, "Saturday Night Live"(Arista) and a single from the album "Chevy's Girls". Our boy Chevy Chase has appeared in the movies "Groove Tube" & "Tunnel Vision", and on TV has appeared on "Van Dyke and Co.", "The Inaugural Special"(with Dan Aykroyd), and on his own special just last night, by George.(There's an article on Chevy in the April 30th TV GUIDE, which does you a lotta' good now that it's been off the stands for a month or two.) John Belushi was in the "National Lampoon Radio Hour", hosted the recent "Godzilla" movie on TV, and was on the Richard Pryor special just last night, by George. Gilda Radnor was also on "Natlamp Radio Hour", and the derivative albums "Gold Turkey" & "Pop Is Dead". Jane Curtin did a One-A-Day Multiple Vitamin commercial, if you'll believe that. And Garrett Morris' backround includes being a former Harry Belafonte Singer and a Broadway performer.
Again, thanx to Mike Tiefenbacher for most all of the above!

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Lawrence Schick -- Kent, Ohio
I HAVE AN EARTH-SHAKINGLY IMPORTANT QUESTION THAT HAS BEEN DRIVING US CRAZY FOR SOME WEEKS. TO WIT: WHAT WAS THE NAME OF ROGER RAMJET'S GIRL???

Well, you'd better keep your Richter Scale handy, onnaccounta' "Roger Ramjet" was never shown in Louisville.

****

Rich Matthews -- Morgantown, West Virginia.
ON THE INTRO OF "THE BEVERLY HILLBILLIES", RIGHT AFTER THE CREDITS POP OFF, JED NUDGES JETHRO, POINTS OFF TO THE RIGHT AND JETHRO LOOKS UP TOO. NO ONE ELSE IN THE DORM, BUT I, KNOWS THAT THEY'RE LOOKING AT A KELLOGG'S BILLBOARD. BUT EVEN I DON'T KNOW ALL THE WORDS TO THAT VERSE THAT GETS DELETED NOW THAT THE SHOW IS IN SYNDICATION. CAN YOU HELP ON THIS???

Well now, on alternate weeks they'd point up at a Kent Cigarette truck but I don't recall any special lyrics for that disgusting product. The Kellogg's verse I recall! We might as well do the entire theme, since there may be some areas in which the show has not been rerun:
"Come an' lissen to a story 'bout a man named Jed,
a poor mountaineer, barely kept his family fed;
then one day he was shootin' at some food,
an' up through the ground come a-bubblin' crude!
Oil, that is. Black gold. Texas tea.
Well, first thing y'know, ol' Jed's a millionaire.
The kin-folk said, "Jed, move away from there!"
Said, "California is the place y'oughtta' be!"
So they loaded up the truck & they moved to Beverly.
Hills, that is. Swimmin' pools. Movie stars.

(announcer): The Beverly Hillbillies! (banjo music) (then...)
So, come along and join the fun as Jed and family
learn the simple pleasures of the hills of Beverly.
And that includes the products of our sponsor for the week,
the friendly folks at Kellogg's, Kellogg's of Battle Creek!
K-E-double L-O-double good, Kellogg's best to you!"

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Charles Garofalo -- Wayne, New Jersey
COULD YOU GIVE ME SOME INFO ON THE CARTOON SERIES "Q.T.HUSH"???

A bit. "Q.T.Hush"; approx. 100 ep.; 3½ min. each; color & B/W; 1960. Concerns Q.T.Hush, private eye, and his faithful dog Shamus, private nose, as well as independantly-functioning shadow, Quincey.

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JOHN D'AMANDA JR. -- Miami Springs, Florida
HOW ABOUT A WAR TV INDEX???

I don't believe there have been all that many TV series dealing with war (by "war" I assume we're referring to the World Wars). There've been only two real WAR war series: "Combat" and "Gallant Men". I recall two more comedy/drama war series in the Pacific Theater: "Wackiest Ship in the Army" and the current "Baa Baa Black Sheep". For WWII sit-coms, we have "McHale's Navy", "Broadside", "Hogan's Heroes" and "Mr.Roberts". "Blue Light" was set during WWII, but did not deal with the battlefront. There must be a few more?

CAN YOU TELL ME ANYTHING ABOUT A PRE-70'S CHRISTMAS OR EASTER SPECIAL CALLED "THE 4TH WISEMAN" AND HIS SEARCH FOR J.C. WHO HE'D JUST MISSED?

Nope.

WHAT ARE THE DIFFERENT BEGINNING MONOLOGUES SPOKEN BY RICHARD ANDERSON ON $6,000,000 MAN"???

The original lines were "We can rebuild him. We have the technology. We can make him better than he was. Better...stronger...faster." More recently, this opening has been, on occasion, replaced by a slightly longer version,"Gentlemen, we can rebuild him. We have the technology to make the world's first bionic man. Steve Austin will be that man. Better than he was. Better...stronger...faster."

TV HALL OF FAME ++

The only new Hall of Fame nominations I've received since last issue are for this TV section...

"Arjay" Ortega nominates the 2-parter "Space:1999/Bringers of Wonder", "Fantastic Journey/Turnabout", "Rockford Files/So Help Me God", and "Bionic Woman/Doomsday Is Tomorrow".

Vince Ellis likes a number of TV movies: "The Night that Panicked America", "The Great Houdinis", "The Minstrel Man", and the pilot for what Vince terms the "best detective show ever aired", "Toma" (which is surprising to hear someone say in the face of "Ellery Queen"!).

The only person who responded to last issue's Trivia Question was Greg Robertson who sent in his versions of the theme lyrics to the TV series "Maverick" and "Bat Masterson". I said that the winner would have to get the themes "perfect"...Greg got "Maverick"virtually perfect (only misplacing a few "the"s and "a"s), and got "Bat Masterson" right all the way to the last stanzas where he muffed it -- nonetheless, Greg is easily the winner, for what that's worth. The correct themes:

"Who is the tall dark stranger there?
MAVERICK is the name.
Ridin' the trail to who-knows-where,
luck is his companion, gamblin' is his game.
Smooth as the handle on a gun,
MAVERICK is the name;
wild as a wind in O-re-gon
buh-lowin' up a canyon -- easier to tame.
Riverboat ring your bell!
Fare-thee-well Annabelle!
Luck is the lady that he loves the best!
Natches to New Or-leens,
livin' off Jacks n' Queens,
MAVERICK is the legend of the West!"
(Repeat last 6 lines with a bit more pissass...then re-repeat last line with feeling!)

"Back when the west was very young
there lived a man named Masterson
he wore a cane & derby hat,
his name was Bat...Bat Masterson.
A man of steel the stories say,
but women's eyes all glanced his way
The gamblers' game he always won,
his name was Bat...Bat Masterson!
The trail that he blazed is still
there - no one has come since to
replace his name.
And those with too ready a trigger
forgot to figger on his lightnin'
cane!
Now in the legend of the West
one name stands out of all the rest
the man who had the fastest gun -
his name was Bat...Bat Masterson!"

(That 2nd stanza on "Bat Masterson" actually WASN'T part of the TV theme, but could be heard, according to Bob Reed, on record versions or such.)

Now to settle, once and for all, an age-old IC debate. Jack Seabrook sends in this transcription taken directly from one episode of "Get Smart!"; it involves 86, 99, and a CHAOS agent with whom 99 has fallen in love:
CHAOS agent-"Mr.Smart, I would like you to meet someone. This is Susan Hilton." 99-"Hello, Mr.Smart! 86-"Susan Hilton??? I've worked with you for 5 years and you never told me your name!" 99-"You never asked, Max." 86-"Susan Hilton! Well, I liked '99' better."
Jack goes on to say that the name "Susan Hilton" was also given during the marraige episode. My TV expert Craig Henderson SWEARS that "Susan Hilton" was stated as being another cover-name. Well, wot do you say now, Craig bwah?

I was asked who the recorded voice on "Mission:Impossible" was. "MI" expert Stephen Borer wrote in that the voice was that of Bob Johnson, the only other cast member other than Peter Lupis and Greg Morris to be with the series all 7 years. (I'm tempted to say that at this point Stephen's letter self-destructed, but that's too trite even for IC!)

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CLIFFORD METH -- Rockaway, New Jersey.
WHO DID THE VOICE FOR THE ROBOT ON "LOST IN SPACE"???

Since my "Lost in Space" index hasn't been reprinted (yet), the "Robinson Robot" was voiced by Bob May.

WHO WERE THE STARS OF THE TV SOAP OPERA, "STRANGE PARADISE"???

Designed to capitalize on the success of "Dark Shadows", this syndicated 1969 soaper was set on the Caribbean island of Maljardin where Jean Paul Desmond marries Erica Kerr who then dies of a mysterious disease. Jean preserves her bod in a cryogenic casing and conjures up an ancestor, Jacques Eloi de Monde, whose wife had also died young. Jean then sets about to bring Erica back to life via the powers of Darkness (this naturally calls for the termination of all other cast members.) At any rate, the major cast members... Jean/Jacques:Colin Fox; Erica:Tudi Wiggins; Holly Marshall:Sylvia Feigel; Alison Kerr:Dawn Greenhalgh; Raxil:Cosette Lee; others.

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M-MIES

CHARLES SEELEY -- KENMORE, N.Y.
IN A BOOK CALLED "MONSTER MOVIE GAME" THEY LIST A MOVIE CALLED "THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES". IS THIS FOR REAL?

You don't know the half of it! The full correct title is "the Incredible Strange Creatures who Suddenly stopped living and became Crazy Mixed-Up Zombies"; 1962; 81 min.; (Also known as "Teenage Psycho Meets Bloody Mary" and "Diabolical Dr. Voodoo"); d: Ray Steckler; w: Gene Pollock, Robert Silliphant; Cast -- Cash Flagg, Carolyn Brandt. Plot concerns a gypsy carnival fortune-teller who hypnotically controls disfigured creatures.

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MILT FERGUSON -- FULLERTON, CALIFORNIA
CAN YOU GIVE ME THE LYRICS TO THE THEME FROM THE MOVIE "M*A*S*H"?

Maybe someone else can. I'm trying to wipe every Robert Altman movie I've ever seen from my memory!

****

VINCE ELLIS -- ?
PLEASE PRINT AN INDEX OF THOSE ITALIAN GREEK-MYTHOLOGY-MUSCLEMAN FILMS OF THE EARLY 60'S.

Since I've been asked this before, I thought I'd sit down and try to do such an index. But after spending over an hour checking through a half-dozen sources, I finally arrived at my conclusion: there are just TOO MANY! I must have found titles of around 75 of 'em with no end in sight -- and I had no way of knowing which titles were simply retitles of other titles; they did a lot a' that...since the films are all dubbed, the names of the heroes changed from the original Italian versions to new names for the American version or versions. Hercules became Samson. Samson became Son of Hercules. Maciste became Son of Samson. Ursus became Goliath. Atlas became Ulysses. I became confused. The question became frustrating. The interest became lost. Vince Ellis becomes irate.

ALSO, PLEASE INDEX THE FILMS OF STEVE REEVES.

The question became easier. The answer became found. The list became printed below.

STEVE REEVES -- Athena('54), Hercules('59), ('60): Goliath & the Barbarians, Sword of Sirac, Judos, Giant of Marathon, Last Days of Pompeii, Hercules Unchained, David & Goliath; ('61):White Warrior, Morgan the Pirate, Thief of Bagdad, Trojan Horse, Duel of the Titans, The Slave, Last Glory of Troy, Pirate Prince, The Avenger, Sandokan the Great. The list became finished. The gag became tiresome.

INDEX SECTION...

FIRST SEASON (Not yet released in the United States)
Produced by Albert Fennel & Brian Clemens for Avengers Enterprises & IDTV (Paris), Music by Laurie Johnson
Ms. Lumley's costumes by Catharine Buckley.
John Steed: Patrick Macnee
Purdey: Joanna Lumley
Gareth Hunt: Mike Gambit

#1: "THE EAGLE'S NEST" - writer: Brian Clemens, director: Desmond Davis
A group of Nazi's, hiding out as monks, kidnap a scientist who has a serum to revive comatose people in order to restore life to Nazi Germany's greatest treasure - Hitler!
Guest Cast - Von Claus: Peter Cushing, Father Trasker: Derek Farr, Stannard: Brian Anthony, Main: Neil Phillips, Ralph: Charles Bolton, Brown-Fitch: Trevor Baxter

#2: "TARGET" - w: Dennis Spooner, d: Ray Austin
Five top agents appear to die from natural causes after practicing on a reflex training range, the victims of a doctor who has invented a new killing machine. The range's robots fire "hit" markers containing miniature darts tipped with curare poison - and Purdey has been hit.
Guest Cast - Draker: Keith Baron, Bradshaw: Roy Boyd, Ilenko: Robert Beatty, Klokoe: Deep Roy, Kendrick: John Paul

#3: "THE LAST OF THE CYBERNAUTS" - w: Brian Clemens, d: Sidney Hayers
A crippled and disfigured double agent discovers a storehouse of Cybernauts and uses them to kidnap a scientist. He forces the scientist to replace his crippled legs and missing arm with cybernetic limbs - so as to carry out his mission of vengeance against Steed and the New Avengers.
Guest Cast - Felix Kane: Robert Lang, Malov: Oscar Quitak, Frank Goff: Robert Gillespie

#4: "SLEEPER" - w: Brian Clemens, d: Graeme Gordon
A gang of bank robbers blanket a region of London with a newly developed sleep inducing gas and proceed to rob the banks in the area. Innoculated at a test of the gas, Steed and company must try to stop the thieves before the innoculations wear off.
Guest Cast - Brady: Keith Buckley, Tina: Sara Kestelman, Chuck: Mark Jones, Bart: Prentis Hancock, Bill: Leo Dolan

#5: "HOUSE OF CARDS" - w: Brian Clemens, d: Ray Austin
By rescuing a scientist from being returned to Russia, the Avengers incur the revenge of a Russian agent. The agent fakes his death and then awakens his sleepers - a group of trained assassins planted in England twenty years earlier - with instructions to kill the Avengers team, except for Steed whom he wants to lead him to the scientist.
Guest Cast - Perov: Peter Jeffrey

#6: "GNAWS" - w: Dennis Spooner, d: Ray Austin
A year after an accident with a special radioactive growth serum, seismic readings of the sewers reveal something "big and moving" which sets the Avengers off on a big game hunt to destroy a giant rat that has killed several people in the sewers - and is now beginning to forage above ground for human food.
Guest Cast - Thornton: Julian Holloway, Walters: Morgan Sheperd, Carter: Peter Cellier

#7: "CAT AMONGST THE PIGEONS" - w: Dennis Spooner, d: John Hough
In order that mankind can survive without competing with birds for the food on Earth, a group of ecologists and conservationists plan to reduce and control the world's bird population. They and the Avengers are threatened by flocks of birds under the control of a mad bird lover - who has trained the birds to kill on command.
Guest Cast - Zacardi: Vladek Sheybal, Turner: Matthew Long, Waterlow: Peter Copley, Lewington: Hugh Walters, Rydercroft: Basil Dignam, Tomkins: Kevin Stoney

#8: "TO CATCH A RAT" - w: Terence Feely, d: James Hill
A British agent recovers from a 17 year bout with amnesia and sets out to find the 'White Rat', a member of his spy team who betrayed the others. The Avengers must try and reach the agent first for the 'White Rat' is still active within the secret service's top brass - and hunting the recovered agent.
Guest Cast - Gunner: Ian Hendry, Cromwell: Edward Judd, Cledge: Barry Jackson, Quaintance: Robert Flemyng, Finder: Jeremy Hawk

#9: "THE MIDAS TOUCH" - w: Brian Clemens, d: Robert Feust
Passionately obsessed with owning gold; a professor sells the services of a deadly assassin he has 'created' - Midas, a man scientifically infected, but immune himself, with all the most deadly diseases known to man. His merest touch of bare skin means death and the Avengers must prevent him from reaching a visiting princess.
Guest Cast - Prof. Turner: David Swift, Vann: Ed Devereaux, Freddy: John Carson, Midas: Gilles Millinaire, Hong Kong Harry: Ronald Lacey, Simpson: Geoffrey Bateman

#10: "THE THREE HANDED GAME" - w: Dennis Spooner&Brian Clemens
d: Ray Austin
A ruthless, mercenary agent steals a machine that can drain information from his victim's brain. His cover blown, he transfers his brain to another body and goes after the Triumvirate, a group of three people who have each memorized one third of the new defense plans of the United States. Despite the Avengers guarding the people, he succeeds in gaining the information and is on his way to sell it - and the Avengers only have a vague clue as to his new identity.
Guest Cast - Juventor: Stephen Greif, Ranson: David Wood, Ivan: Tony Vogel, Larry: Michael Petrovich, Professor Meroff: Terry Wood

#11: "FACES" - w: Brian Clemens & Dennis Spooner, d: James Hill
A tramp (formerly well to do) sees and kills his exact double, and takes his place as one of the top brass of the secret service. Using the talents of a plastic surgeon, he begins replacing Ministry officials with doubles found in a mission home for the needy. The Avengers investigate - unaware that Steed has been replaced.
Guest Cast - Prator: David de Keyser, Mullins: Edward Petherbridge, Clifford: Neil Hallett, Wendy: Annabel Leventon, Bilston: David [illegible]bb

#12: "TALE OF THE BIG WHY" - w: Brian Clemens, d: Robert Fuest
A traitor just released from jail picks up some information but is killed by two mercenary agents before they realize he has hidden it again. A paperback novel is the only clue and leads the Avengers on a cross country wild goose chase - to find that one of the Ministry is in the pay of the Russians.
Guest Cast - Roach: Gary Waldhorn, Poole: Rowland Davies, Brandon: George A. Cooper, Harmer: Derek Waring

#13: "DIRTIER BY THE DOZEN" - w: Brian Clemens, d: Sydney Hayers
Bored with being inactive, special commandos participate as a freelance strike force in the little wars around the world. They next decide to start a war of their own to reap the riches of the Middle East. The New Avengers have to survive being hunted and stop their plan - which could start World War III.
Guest Cast - Colonel Miller: John Castle, Sergeant Bowden: Shaun Curry, Travis: Colin Skeaping, General Stevens: Michael Barrington, Captain Tony Noble: Michael Howarth

Special thanks to Tim Hammell of British Columbia, Canada for this index.

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And that's the grand finale...till next issue that is! So send me your questions on comics & TV & movies & pulps & stuff like that there including your suggestions for comic and TV indexes, Hall of Fame nominations, TV theme lyrics you'd like to hear again plus a sprinkling of postage stamps, PLUS additions/corrections/comments to ME:

KENO DON ROSA - RBCC IC, 4012 DuPont Circle,
Sherwood Apts. #401, Louisville, Kentuck 40207

Happy trails to you...

MARC
DEMPEL
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1977
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COMICS COMMENTARY

BY JAMES VAN HISE

It's interesting that we just take comics for granted without taking into account the many events which often occur behind the scenes, often because we never hear of them. First I'll relate a couple about Dr. Strange.

Before Englehart and Brunner took over the book with MARVEL PREMIERE #9, it had been written by Gardner Fox and he had introduced the mystery of Shuma-Gorath. Brunner and Englehart had already decided for themselves what Shuma-Gorath would be but they decided to call Gardner Fox and see what his concept of it was, what he would have said it was, just to compare note. Gardner Fox said that Shuma-Gorath had originally been conceived as being a secret underground city beneath New York! They then told Fox that they decided that they would make Shuma-Gorath the evil side of the ancient one. Fox found their concept a little puzzling. This, and the next story, show the vast difference in approach to comics taken by the old pros and the new pros.

In MARVEL PREMIERE #14, Dr. Strange met God, in person, and witnessed the second creation of the Universe, or was it really the first just reoccuring? It could also be looked upon as the origin of God, as it gave him a personality, a beginning, etc. It was a totally different concept from anything any of the organized religions would even think of accepting, not that it was any more fantastic, though. At any rate, Stan Lee had this comic pointed out to him (he could not be accused of reading all of Marvel's books nowadays, in fact it was reported that before Howard the Duck was given his own book, etc, that Stan Lee found out about the character when someone at one of his college lectures asked him about Howard and he drew a blank). Lee was furious over this Dr. Strange story which was subtitled "Book of Revalations". "I don't know how this story got through," Lee told Englehart, "but you're going to have to put something in the letter column saying that it was all a dream, or a joke or something." They were flabbergasted, but not at a loss. Stan Lee is very publicity conscious and thus a letter was concocted from a fictitious "Rev. David Billingsley" in Texas which praised the story and in particular Stan Lee. It was addressed to Lee and mailed from Texas. Upon receiving it not only did Lee cancel his directive to Englehart, but the letter was printed in the letter column of DR. STRANGE #3. Reading the letter is great fun because it is so hilariously obvious!

OVERHEARD AT A CONVENTION: (A fan is talking to Frank Brunner), "Gee Mr. Brunner, next to John Romita you're my favorite artist!"

Also on the subject of Frank Brunner, the long promised adaptation of Robert E. Howard's "The Scarlet Citadel" is being drawn by Brunner right now! I've seen a couple of the pencilled pages and it looks fantastic. It will, of course, appear in SAVAGE SWORD OF CONAN and it should be fairly long as the story itself is pretty lengthy.

Stan Lee is apparently giving the Silver Surfer book he is doing with Kirby a lot of serious consideration as he just rejected a whole batch of pages done by Kirby for this book. Kirby may be able to get by with just dashing stuff out for THE ETERNALS and whatnot but Lee apparently wants more time and effort put into this project. I wouldn't be surprised if the demands of the Silver Surfer project cause Kirby some deadline problems with his other books (a previously unheard of situation for him).

Ever wonder what happened to Marvel's proposed comic adaptation of THE PRISONER TV series? First Kirby was supposed to draw it but Lee rejected Kirby's pages as being unsuitable. Then Gil Kane was assigned and finally the project was abandoned altogether as being impossible to do as a comic.

I recently picked up some British black and white reprints of some of the very earliest THOR stories by Kirby. Looking at them and at Kirby's art now I was amazed at the greater range he displayed then as his art had not yet become some heavily stereotyped and cliche' ridden in approach. His art then was much more vibrant and alive, his characters having little or none of the musclebound and box-like characteristics they have now. I guess the difference hadn't been that apparent to me because it had been so gradual over the years. But to compare them the difference is vast and the change has not been for the better. In a coming RBCC I'll do an article examining these changes in his artwork over the years, discussing the different periods that Kirby's art has gone through.

It's no news now that the movie STAR WARS is the biggest thing to take fandom by storm since STAR TREK. No matter how the STAR WARS comic had been selling before, it will go through the roof now. Marvel, after trying and trying, is finally in on the ground floor of a new craze. At conventions those fans, often fringe fans, are trying to buy the issues of STAR WARS they missed. The supply is more than enough to meet the demand but the demand is such that dealers are charging $1.50 for the first issue (which is only four months old) and having no trouble getting this price. It's just too bad the comic is so bad! Sure, the story is great but the artwork is dreadful, and those covers having really nothing to do with any scene inside... Oddly enough, Chaykin expressed great enthusiasm for drawing the book at San Diego last year, but the artwork he's done for it is the worst he's ever done for comics. From looking at it one would think that he hated drawing it! And this is the same artist who did such superb work for THE SCORPION comic for Atlas. Marvel may make a lot of money from their now lucrative STAR WARS property, but fandom is not getting the book it deserves.

I was pretty disappointed in Marv Wolfman's adaptation of "The Ancient Dead" by Edgar Rice Burroughs for the first John Carter annual. He changed many elements which didn't need to be changed including some of the best scenes in the story! The very ethereal ending was changed to pointless fights and nonsense. Must their motto be "When in doubt, add violence?"

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CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 6351 S.W. 43 STREET, MIAMI, FLORIDA 33155

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

SQUA TRONT #7 - $4.00 - 52 pages - Published by John Benson, 207 W. 80th Street, #2B, New York, N.Y. 10024

When I first began collecting E.C. comics back in 1968, I was fortunate enough to discover SQUA TRONT with the very first issue and I was delighted as it was one of the first quality fanzines I'd seen since WITZEND. SQUA TRONT is still high quality all the way and this issue seems to spare no expense in presenting a beautiful product. Six pages are full color process, plus there is a sixteen page full color comic insert reprint of a rare Kurtzman educational comic giveaway.

Not everything is directly about E.C. as some features are tied only to E.C. by the artist they focus on.

"Krenkel & Creepy" is a twelve page feature largely devoted to printing drawings done by Krenkel as ideas for covers of CREEPY in 1964. Many are very finished although a few are just rough sketches. Some are printed in full color and are truly breathtaking!

The "Swipe File" is three pages of examples of artists swiping drawings from E.C., one being as recent as 1968 while another is Al Williamson swiping from himself!

"Animated Davis" is a three page article on the commercials Davis has animated for T.V. and includes a couple drawings in color.

There are also letters, the continuing series on the early E.C. fanzines (which were perhaps the birth of comic fandom itself), a full color cartoon by Will Elder, and other short features.

It's nice to see that a fine zine like SQUA TRONT has been revived with such excellent results.

RATING 10 / JAMES VAN HISE

DEADSPAWN #2 - $1.50 - 32 pages - Published by Joe Treacy, 1225 Boissevain, Norfolk, Virginia 23507

DEADSPAWN is indeed one of the most attractive fanzines I've seen in a while. We expect this kind of quality from a SQUA TRONT or a GRAPHIC STORY MAGAZINE, but these aren't your ordinary, run-of-the-mill fanzines. Yet neither is DEADSPAWN. The printing, lay-outs, art and typesetting all make this publication look quite professional, and the contents usually live up to their fancy wrappings.

The material in this issue can be classed into two categories: strips and fiction. The strips are generally humorous and underground in nature, and the fiction, surprisingly, is mainstream and better than most "fan fiction."

Outstanding in the strip department are stories by RON WILBER, GREG SPAGNOLA and MARC HEMPEL. The strips by Wilber and Spagnola are both done in a humorous vein, and the Spagnola piece is especially fun as it is reminiscent of the funny animal cartoons of the 1950s. The Marc Hempel strip is a two-page goodie with a twist ending. The art is extremely good, but I would be very interested in knowing how one "thins down" rubber cement. (Readers will understand if they read the strip.)

I found the fiction to be DEADSPAWN's most enjoyable inclusions. While I admit to being jaded after getting used to short stories by J.D. Salinger, John Updike and the like, I was very surprised to find that the two short stories in DEADSPAWN were interesting, original and polished. A RECORD by A.B. CLINGAN is a brief, but intriguing piece about a pair of college students who attempt to break the world's record for being buried alive. SHAUNA, WHERE ARE YOU? by CONWAY PEREZ is a well-written creative piece about a girl and her dog. I don't want to reveal the conclusions of either story, as they both have twist endings. Another treat is the Playboyesque die-cut title page for SHAUNA. I believe this is a fanzine first.

Editor Joe Treacy has an interesting way of asking for submissions, indication, of course, that he plans to publish future issues. I hope he does, as this fanzine is a true winner.

RATING 9 / MARK BURBEY

THE ANNOTATED GUIDE TO ROBERT E. HOWARD'S SWORD & SORCERY by Robert E. Weinberg - $7.95 - 160 pages (5 1/2 x 8 1/2) - Published by Starmont House, Box E, West Linn, Oregon 97068

Although Robert E. Howard pretty much originated the sword and sorcery genre as we know it today, S&S isn't all he wrote. I'm sure that other Howard fans, like myself, have found his non-weird fiction not quite to their liking and would prefer to avoid things like Howard's boxing stories and westerns. Although this

volume doesn't cover all of Howard's weird fiction (just his actual S&S, of which there was quite a bit) it is a good examination of Howard's vast contribution to this genre and it carefully critique's each story as well as supplying a plot outline. The book (which is in a quality paperback format with a squared binding and everything typeset) has eight specific sections: Solomon Kane, King Kull, Bran Mak Morn and the Picts, James Allison, Turlogh Dubh, Non-Series Stories, Conan (which is an analysis of the character and the series as a whole) and The Conan Saga (as written by Robert E. Howard) which like the other sections examines each story individually.

Weinberg's critiques are illuminating as they examine the stories in contrast to the rest of Howard's work as well as how well the story stands by itself. It is a massive and valuable reference work which makes for very interesting reading. The price may exclude those with only a casual interest, but those interested will find it well worth it.

The front cover illustration by Marcus Boas is very good, much better than nearly everything else I've ever seen him do.

RATING 8 / JAMES VAN HISE

FANTASTIC TELEVISION - $5.95 paperback - by Gary Gerani with Paul H. Schulman - 192 pages (8 1/2 x 11) - Published by Harmony Books - New York

Just glancing over the Table of contents at the bookstore was enough to excite me. There are 13 text and index features covering 16 different shows. These shows range from the sublime (THE TWILIGHT ZONE, THE OUTER LIMITS) to the ridiculous (VOYAGE TO THE BOTTOM OF THE SEA, LOST IN SPACE, THE TIME TUNNEL, LAND OF THE GIANTS); from years ago (SUPERMAN, ONE STEP BEYOND) to just lask week (SPACE: 1999); from the popular (STAR TREK) to the neglected (THE PRISONER, KOLCHAK: THE NIGHT STAKLER). Not to mention THRILLER, BATMAN, THE INVADERS and ROD SERLING'S NIGHT GALLERY. Each text section discusses the show and highlights some of it's best episodes. Of more interest is the begind the scenes information. Who insisted on a "monster of the week" on THE OUTER LIMITS? Why did Rod Serling try to have his name removed from NIGHT GALLERY? How did Darin McGavin visualize the character of Carl Kolchak? Why did Adam West visit hig neighborhood physician for a "flab check?" Comparing these indexes with those Don Rosa has done, I found them in agreement nearly all the time. There are some additional cast listings in Rosa's indexes and the plot lines differ occassionally. I prefer the Rosa style by a slight margin, though Gerani writes well. Gerani respects, but does not worship these shows; his light touch is welcome. One flaw in FANTASTIC TELEVISION is that the original broadcast dates are not given. Nor are all photos identified as to which episode they are from.

Small encyclopedic sections cover "American Telefantasy", "British Telefantasy", "Kid Stuff", and "Made for TV Movies". Here are listed the good, the bad and the mediocre; the obscure and the renowned -- plenty to prod the mind of any fan. Ken Sansone is credited with the design for the book. It is highly attractive; a real delight to browse through or study at length. Over 350 well-reproduced photos complement the text. Unfortunately, numerous typos are scattered throughout; most are inane and absent from the credits. All in all, an excellent book.

RATING 9 / PHIL SUNDE

A+PLUS #2 - $1.00 + 40¢ postage - 68 pages - 7x10 - Published by Megaton Publication, 5492 Casper, Detroit, MI 48210

The first issue of this publication, mainly because of it's size (which was 8 1/2 x 11) looked like a comiczine, whereas at it's present reduced size, it looks, and is, more like an underground.

A+PLUS offers a combination of satire, humor and SF strips; some are good, while others are not. Fortunately, the majority of the material is entertaining and thought provoking.

A+PLUS #1 had a two-color cover by ALEX NINO that is suberb, illustrating characters from a story inside the book.

The best among what is features is in A+PLUS #2 are regular series' titled PARAPHERNALIA and FUTURE SOLDIER.

PARAPHERNALIA is a humorous feature by Brian & Kevin Siembieda, set within a fairytale-type surrounding. Mainly, it stars an old wizard, a bit of a shlep named Peter Peabrain, and though this may sound rather childish, it is quite underground in nature, and the are is decent enough to maintain reader interest. Not bad.

FUTURE SOLDIER is quite good. A+PLUS #1 had a great deal of material with a psychological and philosophical slant to it, and the debut of this series continues in that same vein. The first installment is titled THE COMING OF MAN and is set on a planet within a galaxy far from our own. Writer Kevin Siembieda displays man's actual shortcomings by contrasting extreme good and mindless evil. Both sides of human nature are depicted in an exaggerated manner; good is represented by a world that has never experienced evil, and evil is portrayed through men who kill one another simply because they are sick of looking at each other. The atmosphere achieved, the surroundings created, and the art used to visualize it shows a good deal of imagination. The art is by Ed Kwaitkowski, and Kevin Siembieda, James Dombrowski and Joel Stolinsky helped with the inking chores.

One feature I didn't like was THE ADVENTURES OF THE GARGOYLE AND PUNKIE-MY-EYE. It was entirely written and drawn by Joel Stolinsky, and while the art is good and underground in style, the script is very disappointing. A fertile imagination is evident, but the actual telling of the tale, due to poor continuity, is utterly incomprehensible.

I have been in touch with the editors of A+PLUS, and have found them to be very ambitious, enterprising individuals. But they need more support than they're getting to make their efforts succeed. I urge you to order the first two issues, as fandom needs these types of publications, partly to further the comics medium as an art, and also as a place for talented fans to have their work published.

RATING 8 / MARK BURBEY

CLOSEUP #3 - $3.00 - 52 pages - Published by David Prestone, 46-16 Marathon Parkway, Little Neck, New York 11362

This is a fantasy filmzine devoted entirely to the world of the stop-motion animation film. This issue is devoted largely to KING KONG (the original, that is, although the remake receives a small amount of space).

Thirty pages cover the many facets of the original KONG from music and sound effects to the animation models themselves, reprinting a lot of old rare press material in the process. A beautiful job!

Three pages cover the story behind the never filmed Universal version and what it would have been like.

A couple people discuss their impressions of the new KONG.

In a detailed seven page interview Rick Baker discusses his entire involvement with the KONG remake from beginning to end (as opposed to the interview in this issue of RBCC which discusses KONG as well as Rick's many other films). It is an exhaustive interview which reveals much more of the behind-the-scenes situations than any other report has to date.

The last few pages of the issue cover Harryhausen's new film as well as some Rankin/Bass Puppet films.

Although this zine isn't published too often (three issues in the last two years) it is the best of its kind when it comes to the stop-motion film and deserves every film fan's support.

RATING 10 / JAMES VAN HISE

FANTASCENE #3 - $2.25 - 40 pages - Published by Fantascene Productions, P.O. Box 1859, Hollywood, Cal. 90028

This is another fine fantasy filmzine which is published irregularly (the second issue was published last September). It is somewhat like CINEFANTASTIQUE (although not quite as ultra slick) and although it sometimes collides head on with CFQ in its articles on films (it dropped its "War of the Worlds" article series because of the exhaustive job just done by CFQ and now this latest issue has an article on "Carrie" very similar in approach as that also just done by CINEFANTASTIQUE).

The issue leads off with full color covers, the front from "Star Wars" and "Robinson Crusoe On Mars" and the back from "Carrie".

The articles devote eight pages to "Carrie", eight pages to "Robinson Crusoe On Mars" (which continues in issue four), four pages on "Star Wars" (compiled before the film was released), nine pages on fantasy film-maker Karel Zeman, followed by some news on coming films.

Although the magazine is very well assembled and highly literate, it is a little distressing for such an infrequently published zine to have a major feature continued in the following issue. CINEFANTASTIQUE's approach of giving a subject all the pages it needs in one issue and then going on to something else in the following issue is much more satisfying. Still, FANTASCENE does garner points by covering films and film makers who are often overlooked or altogether ignored. So all in all FANTASCENE serves as a good solid companion magazine to CINEFANTASTIQUE for although they may be similar in some respects, in others they are very different.

RATING 9 / JAMES VAN HISE

COMPASS Vol. 2 #9 - 26¢, 6/$1.50 - 12 pages, side stapled - Published by Anthony Scialis, 1100 Cutspring Road, Stratford, Ct. 06497

This is one of those zines which purists would say qualifies more as a fanzine than would something like the RBCC. I disagree, bit it's a moot point at any rate.

COMPASS is a discussion zine which contains a lot of fan feedback as well as fan oriented columns. Current trends in comics are discussed, comics are reviewed, news is reported, ama-strips are presented, and even films and conventions are reviewed. It's laid out four columns to a page with features continued here and there throughout the issue (a practice I've never really cared for even in the major newsstand magazines) giving it a rather helter-skelter feel.

But if fanzines are your preference, or if you just want to try something which is neatly produced yet not overly ambitious, then you'll probably find this of some interest.

RATING 7 / JAMES VAN HISE

MIRACLE AMA-ZINE #1 - $1.50 - 36 pages - Published by R/E Productions, 7004 Santa Maria, Houston, Texas 77023

This is another zine done primarily by fans and thus has much more of a fannish approach, whether intentional or not.

Much of the artwork in this zine is by Eddie Eddings and although it ranges from fair to good, I've seen him do much better.

Their only professional contributor is Pat Boyette who supplies a wraparound cover which is much better than most of the art I've seen him do for comics (it's a sword & sorcery scene of a weird monster, a warrior and and a helpless princess who looks for all the world as if she's bored by the whole thing).

With Boyette supplying the cover and a short article included on him inside, the zine tends to lean toward Charlton in its approach and interest. An eight page strip by Eddie Eddings titled "The Ninja" looks as if it could pass for a Charlton comic strip. In fact, in the back of the zine there's a dummied up cover for a phoney NINJA! comic book and it's done up like a Charlton comic.

There are a few pages of short strips done up in a daily comic strip format which look as if they may have been submitted to a newspaper comic strip syndicate but rejected. The drawings is tight and clean and is no less imaginative than most strips running in newspapers today. But it also isn't really any better.

There are also some other miscellaneous pages of strips which aren't bad but aren't great either.

Basically, the zine does try very hard, but it just doesn't have the stuff to really make it.

RATING 5 / JAMES VAN HISE

ART FANTASTIQUE #1 & #2 - $2.50 each plus 25¢ postage on each - 36 pages - Published by Trek Publications, 8225 Kingsbrook Road, Apt. 116, Houston, Texas 77024

These art zines were published simultaneously and seem to hail from a day just a few years ago when zines of this kind were far more plentiful than they are now.

AF #1 is devoted to Virgil Finlay and reprints 32 pages of his art including a double page centerspread and a four color front cover. The art is all reprinted from various science fiction pulps and since the pulps themselves sometimes didn't have the best reproduction, a few of the pages have some spotty blacks in them, but most look pretty good.

AF#2 is subtitled "Frazetta-Crandall-Wood" and reprints artwork from many different sources including pulps, magazines and hardcover books. Several of the drawings are of John Carter, Tarzan, etc. It's a nice format for having a lot of this art collected in one spot where it can be admired, often in a larger size than is normally seen.

Since these are intended strictly as artzines, with no attempt or even any real reason to include articles, they succeed pretty well.

RATING 8 / JAMES VAN HISE

CINEMAGIC #9 - $1.50 + 50¢ postage - 32 pages - Published quarterly by Cinemagic Publishing Co., P.O. Box 125, Perry Hall, Md. 21128

This filmzine is aimed more at the amateur film maker himself with articles like "Creating Gun Flashes on Film" and "Single-8 Versus Super 8". Previous issues have been almost exclusively geared toward this sort of interest but this issue also includes a couple of behind-the-scenes articles and previews on coming horror films, albeit low budget entries by people who aren't much more than amateurs themselves. These films include DEATH CORPS and THE ALIEN FACTOR which tend to put the make-up considerably ahead of the scripts and the acting.

There are also press notices, ads and other information useful to the ama-film maker.

RATING 8 / JAMES VAN HISE

THE FABULOUS FURRY FREAK BROTHERS #5 - 75¢ + 25¢ - 52 pages - Published by Rip Off Press, Inc., Box 14158, S.F., Calif. 94114

I don't buy too many undergrounds any more, not just because not many are published but because few are of any interest to me. But The Freak Brothers are something else! This strip created by Gilbert Shelton and now done by him and Dave Sheridan has always been one of the few really creative strips to come out of the undergrounds. The plots may often deal with dope, narcs and the rest, but it is always well done and hilarious!

RATING 10 / JAMES VAN HISE

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CONTINUITY STRIPS are prone to wordiness. The necessity for expository sequences in telling a story breeds a tendancy towards verbosity --a tendancy that threatens the integrity of a comic strip by making it proportionately less graphic and more verbal. In a verbal and graphic narrative whose essence suggests that neither words nor pictures are quite satisfactory alone without the other, excessive talkiness tends to destroy that delicate balance of word and picture.

But it is possible to restore that balance by using a variety of graphic effects to offset wordy scenes of exposition (whether narrative or dialog). It is not wholly a quantitative matter. To create a balance (as opposed to a blend) of word and picture, the cartoonist begins by making a conscious effort towards verbal economy--brevity in dialog and narrative. In addition, he seeks to make his strip as graphic--that is, as pictorially lively, various, and intense --as possible in order to balance with visual effects the excessive verbal weight inherent in story-telling.

Verbal/graphic balance is achieved through the exercise of what I call (for lack of better terms) "a sense of pace." Pace here embraces two meanings --(1) temporal pace, the speed at which events unfold, and (2) graphic pace, the variety of visual impressions possible.

Consider the effect of the first kind of pace upon verbal/graphic balance. A cartoonist who sets a limit to the number of weeks for his story to run is imposing at the same time a limit on the number of expository scenes he will allow himself. The shorter the total time, the briefer his expository sequences must be in proportion, the more economical his dialog and narrative.

Another result of exercising the same temporal sense of pace is in alternating scenes of expository dialog with scenes of action.

Theory of COMICS

3rd Principle: In those comic strips in which an interdependent visual/verbal blend is impossible to achieve regularly (chiefly continuity strips), verbal/graphic balance should be maintained.

BUT VERBAL/GRAPHIC balance is best achieved through the exercise of a graphic sense of pace. Varying the graphic effects in a strip serves to emphasize the visual nature of the medium.

Such a graphic effect may involve as simple a thing as talking characters who move as they talk. A character who is moving as he is talking is still talking, but the strip in which he appears will seem more active--and therefore more a visual medium--as a consequence of his energy, his changing position.

The same illusion of activity --the same impress of the visual nature of a strip--is achieved through varying the "camera angle" or by changing the composition of a scene from panel to panel. As a function of the purely visual nature of the strip, such variety blunts the talkiness of expository scenes by giving dramatic "movement" to the setting itself.

Because they deal in "everyday" events, soap opera strips must rely almost entirely upon such devices as these for the graphic variety that results in the kind of emphasis that restores the verbal/graphic balance of the strip. Adventure strips, however, can employ all these devices and add to them sequences of intense physical action.

The verbal/graphic balance is also restored by conspicuous graphic technique--the kind of virtuosity in the use of shadow and angle that Al Williamson employs with such startling effect in SECRET AGENT CORRIGAN or that Frank Bellamy uses so dramatically in Britain's GARTH. Such pyrotechnical displays of technique and style are relatively rare in comic strips--although we find them (often carried to confusing extremes) in many of the Warren black-and-white books.

CONAN offers another example of how to strike a verbal/graphic balance. I remarked last time that much of Roy Thomas' prose is poetic embellishment --metaphor, allusion, and archane historical reference. It creates the CONAN mood, and that is certainly a significant part of the stories--and of the book's success. But much of this

WHAT DID YOU DO WITH STRUNK?
HE'S SAFE ENOUGH··· WE JUST TIED HIM UP, TOOK HIS CREDENTIALS AND HIS EXPERT ADVICE IN THROWING A MONKEY-WRENCH INTO THE WORKS, AS IT WERE !!
YOU'VE PUT ME IN A BAD SPOT···NOTHING LIKE THIS HAS EVER HAPPENED BEFORE··· HOW CAN I EXPLAIN IT ?
I'M YOUR PRISONER, WARDEN··· THAT SHOULD EXPLAIN EVERYTHING !!
THESE 'PHONES ARE USELESS··· I'VE GOT TO CALL THE GOVERNOR !!
PERMIT ME TO DRIVE YOU INTO TOWN !!
···AND THEN WHEN YOU JUST DISAPPEARED! WE KNEW THAT DAISY HAD FRIGHTENED YOU OUT OF THE HOUSE BY VAMPING YOU, BOOMER, BUT···
MMM, YES, THE SENILE SEX KITTEN···
VERY LITTLE CALL FOR THAT COMMODITY···
358
3-28
···THE WORLD IS OVERSUPPLIED WITH TERROR AS IT IS···
I DON'T GUESS THERE'S ANY POINT IN TRYING TO GET YOU AND DAISY TO DECLARE A TRUCE, BOOMER, SINCE I'LL BE···
OH, DEAR! I'M KEEPING YOU FROM YOUR PACKING!
MUSTN'T MISS YOUR FLIGHT FOR LOS ANGELES!
UM···IT HAPPENS THAT I AM GOING TO L.A., BUT HOW DID···?

TO ILLUSTRATE HOW FAR today's cartoonist has come in developing ways to vary the visual impact of his strip, compare expository scenes in Will Gould's RED BARRY of 1935 with similar kinds of scenes in Leonard Starr's 1974 ON STAGE. This BARRY strip is by no means unusual: Red may stand around for panel after panel, viewed from the waist up, talking to someone for days. Mary Perkins may engage in endless conversation, but as she does, the camera moves around--outside her apartment building (where we "overhear" the conversation), then a close-up (one figure right up to the camera; the other, a little distance off), then a medium-length shot. It's a standard sequence of shots with Starr, but in each individual strip, it achieves verbal/graphic balance through graphic variety.

language is independent of the pictures, not essential to verbal/visual storytelling. The scales therefore threaten to tip towards words. But verbal/graphic balance is sometimes restored when Thomas' linguistic elaborations are performed to the accompaniment of pictures that are vigorously active: some of his metaphorical mood-making takes place in panels in which violent action is depicted.

In other situations, the pictures are moving the story along--independent of the words. The visual strength of the storyline in these circumstances counters the narrative excesses. In such instances, the narrative acts as musical accompaniment, creating mood while the graphics tell the story.

Pace, purely as a function of time, is related to suspense as well as to verbal/graphic balance. Generally speaking, suspense cannot be successfully sustained over long periods. The longer a story takes, the more a reader's interest is liable to wane. In contrast, a story that develops too rapidly will not take full advantage of its material: events tumble one after another so quickly that reader suspense is never keyed up to as high a pitch as the story material might otherwise permit.

JOHNNY HAZARD is a good example of a strip that burns up material so fast that I'm tempted to accuse Frank Robbins of wastefulness. "Tempted"--but I won't: it's only a case of conspicuous consumption with an immensely creative storyteller.

Working on a 9-week schedule for each adventure, HAZARD is a fast-paced strip partly because of the relative shortness of the adventures; many other strips run 12-week adventures. But short adventures don't, by themselves, make HAZARD a fast-paced strip. HAZARD is a fast-moving strip because things happen fast: new disclosure follows new disclosure, one event rushing quickly after another, so that each day's installment advances the story at a brisk pace.

The events that Haz breezes through in two days would, in a lot of other strips, take twice the time--with the cartoonist stretching out his tale to build suspense by making each new twist one day's cliffhanger. Robbins frequently throws two potentially good cliffhangers into one day's strip. (Hence my earlier charge of wastefulness.)

Haz's 1974 adventure with an illegal Indian immigrant dashed to its conclusion. In two daily installments (March 2 and 4; Saturday and Monday), Haz (1) discerned Mr. Ferry's identity,

YOU DARE INFER, MR. HAZARD...THAT I'M FERRY? THAT I ARRANGED MY BROTHER'S DEATH TO TAKE OVER HIS FORTUNE?
IT MAY TAKE SOME PROVING, SIND...BUT CAN YOU EXPLAIN THIS AWAY?
3-2
TEA FOR... THREE? IF YOU WEREN'T EXPECTING US...?
AND WHY WOULD A GRIEVING UNCLE BE WAITING FOR A 'DEAD' NIECE...KIRTJI?
BLAST YOU, HAZARD...YOU ARE CLEVER!
BUT I WAS PREPARED FOR ANYTHING!
EVEN THIS!
FRANK ROBBINS
HAZ' DEDUCTION THAT KIRTJI'S UNCLE...AND THE MURDEROUS SMUGGLER, MR. FERRY...ARE ONE...HITS HOME!
BLAST YOU, HAZARD... YOU ARE CLEVER!
MY TEA SETTING FOR THREE TIPPED YOU OFF...
3-4
MORE TEA... UNCLE?
AGH!
YOU'LL DRINK YOUR OWN BITTER BREW... UNCLE!
FRANK ROBBINS

IN ADDITION TO moving events rapidly, Robbins also deploys graphic devices for maximum visual variety: the camera shifts angle and distance often, his characters seem to be constantly, energetically, in motion--gesturing and exclaiming, if nothing else (note frequent use of movement lines). And the storyline makes plenty of provision for purely physical action.

(2) was threatened by Ferry's pulling a gun, (3) was saved by Kirtji's pouring hot coffee on Ferry, and (4) punched Ferry unconscious.

In a slower-paced strip, the March 2 installment would have ended with Haz's pointing to the tea setting for three as the clue to Mr. Ferry's identity--leaving Ferry to pull a gun on the next day (and using that development as that day's concluding panel).

Similarly, each of the next two developments (numbered 3 and 4 above) could have concluded the next two days' installments --thereby stretching out Robbins' two-day sequence to four days.

The strip moves too fast to allow for careful, thorough character development, so its attractions and its reputation derive almost entirely from the strength of its fast-moving stories--their exoticism, economy, and realism--and from Robbins' impressive graphic technique (crisp, bold lines and brilliant play of black and white).

In sharp contrast, Will Gould's RED BARRY of the thirties lopes along at a disastrously leisurely pace by modern standards. One story (printed in the fondly remembered MENOMONEE FALLS GAZETTE) ran well over six months--with an accompanying flagging of my interest and attention.

BUT IT WASN'T just a drawn-out story that wearied me. Most of the "action" was confined to dialog and narrative, and the strip's "talkiness" was unrelieved by graphic variety. The characters delivered their speeches as they stood facing each other--viewed always from the waist or shoulders up.

The strip cried out for someone to jump up and dash off enthusiastically, or to wave his arms--anything to give it some visual variety. But for the sake of stretching out a complex story, Gould sacrificed all sense of pace, graphic as well as temporal.

With that much time invested, one would expect the characters to develop more complex personalities, but aside from radiating a certain maudlin sentimentality, most of the characters remained actors without personalities (and without much acting, either).

Gould's distinctive artwork --his flowing liquid line, his dramatic use of shadows to silhouette his figures, the contrasting spotting of blacks--all of this saves his strip from being mediocre. But drawing style cannot, by itself, entirely restore the verbal/graphic balance. The graphic monotony of RED BARRY leaves the strip a more verbal enterprise than a comic strip should be.

Useful as comparisons between RED BARRY and JOHNNY HAZARD or ON STAGE may be in illustrating the point of this discussion, such comparisons are unfair in critical evaluation. They violate what I call the "historical principle": penning a much earlier strip than HAZARD, Gould hadn't the benefit of the models that Robbins had before him. Gould therefore couldn't be as sophisticated in choosing his modes of presentation. The device of varying

TAKE SISTER JANET TO YOUR HIDEAWAY AND STAY PUT TILL I COME FOR YOU!
BE CAREFUL JIM—! THOSE BOYS DON'T USE KID GLOVES!
MR. HAWK!
—I KNOW MY DAD'S MEAN—BUT PLEASE DON'T HURT HIM!
NOT IF I CAN POSSIBLY AVOID IT WILLY—! NOW HURRY!
I'LL THUMP THE LIVING DAYLIGHTS OUT OF THAT BLASTED KID WHEN I CATCH HIM—! GETTING MORE LIKE HIS MOTHER EVERY DAY!
3-4

Later, in Osmer's court...
FROM NOW ON, GARTH, YOU ARE MY FIRST GLADIATOR — WITH MY PROTECTION!
BUT WHERE IS NARISSA? YOU GAVE ME YOUR WORD SHE WOULD BE UNHARMED!

THE VARIETY OF GRAPHIC EFFECTS in AIR HAWK (above) is enhanced by Dixon's style: a tightly controlled, airy fine line with contrasting spots of solid black--each panel a compact, contained composition, always with some background detail. (The story here, incidentally, finally brings out the father's good side; it's his character--and his son's--that receive the fullest development.) Verbal/graphic balance is sometimes achieved with spectacular graphic techniques--like the swirls for gray tones, geometric shapes within panels, and starkly contrasting black and white areas found in GARTH (left).

camera angles, for instance, was not a widely practiced graphic convention at the time of RED BARRY. But more about the "historical principle" in a later column.

A FAIRER (because contemporary) example for comparison with JOHNNY HAZARD or ON STAGE might be Australia's AIR HAWK. Here, as in RED BARRY, the pace is slower: an adventure takes 20 weeks. But John Dixon uses his time well: his villains, at least, are more fully developed personalities than are those of Robbins. Even though Jim Hawk himself has little character, he serves successfully the classic "hero function": stalwart and resourceful, he brings the bad guys to justice with a calm confidence that bespeaks the routine of mythic ritual and hence requires no more personality than he has.

In AIR HAWK, the unfolding complexity of the villain's character and a storyline that takes a complicated turn saves each adventure from the tedium that might otherwise result from its very length.

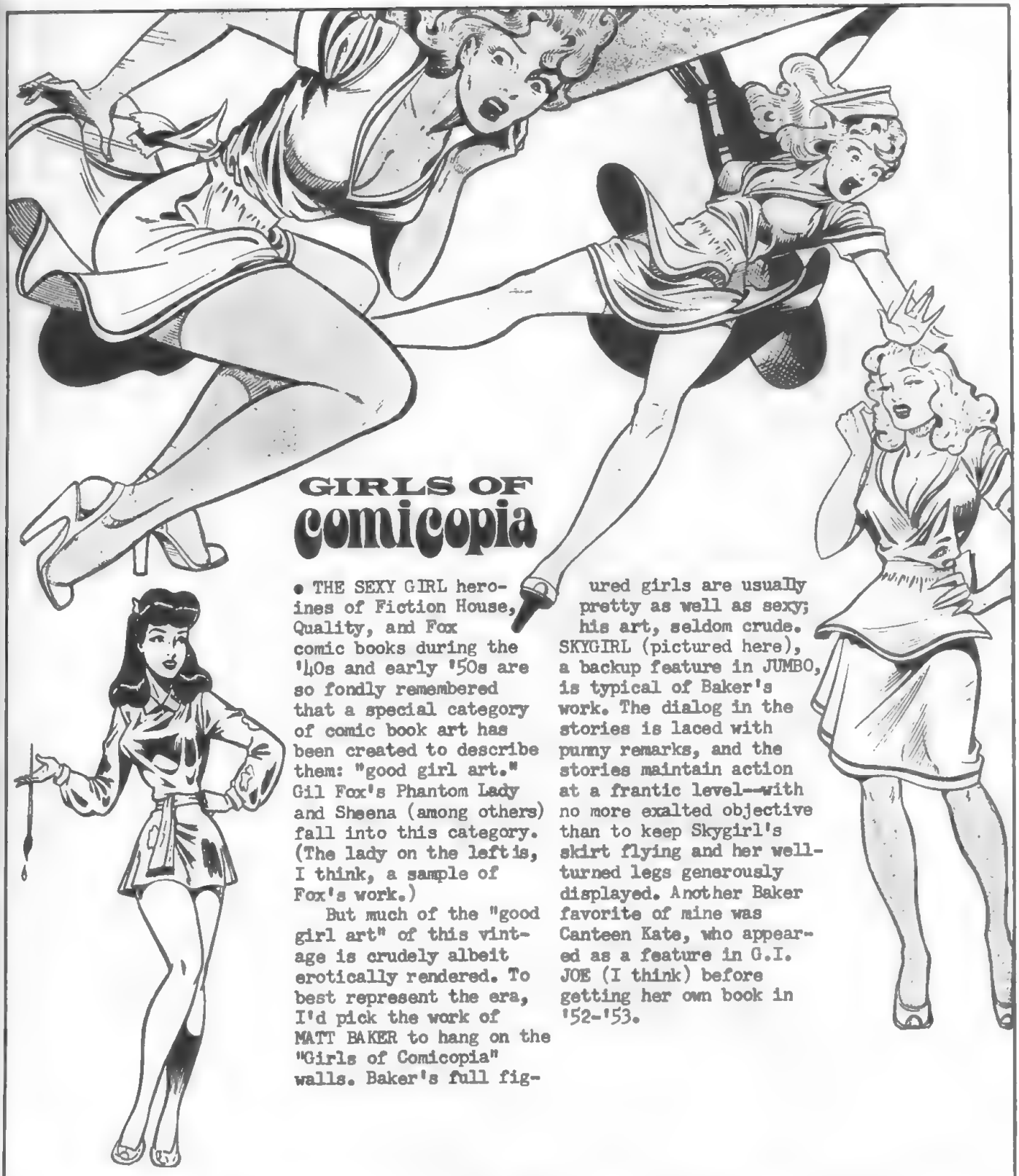
To that, Dixon brings a sense of pace--graphic more than temporal--that maintains a verbal/graphic balance with graphic variety. Though not as graphically energetic as Robbins' strip, Dixon's is nearly as dramatic in shifting camera angles as Leonard Starr's ON STAGE.

From this, we can conclude that temporal pace, although an important ingredient in a fast-moving strip like HAZARD, is not, in the last critical analysis, as important in maintaining the verbal/graphic balance of a strip as is a sense of graphic pace--that special sensitivity to the comic strip medium by which graphic variety is skillfully used.

WALL ART

If you're in New York City this summer (or any other time, for that matter), you should plan to eat one meal at the Palm, 837 2nd Avenue. Bring money: the place ain't cheap, but it is a cartoonist museum of sorts, its walls being covered with hand-wrought decorations by some of the greatest names in comics history. It all began during the '20s, when the Palm's proximity to the offices of King Features and the NY Daily Mirror made it a watering place for staff cartoonists and newspaper types. And some of the cartoonists (perhaps after a long afternoon's libation) began to leave their marks on the walls. These decorations added so much to the ambiance of the place that the owners let them stand; successive re-paintings of the walls are done by special art restorers, who carefully paint around the cartoons.

A good many of the drawings tout the establishment's food (a framed cartoon by Milton Caniff features a bevy of his slinkiest gals, one of whom wants to know if anyone would like "something spicy") or caricature famous personages (some cartoonists, some politicians) who once frequented the place. I didn't have time for a complete tour, but I saw merry murals by Al Capp, Gus Edson, Dave Breger, and Al Scaduto. Strip cartoonists predominate, but magazine cartoonists such as Russell Patterson, Don Orehek, Michael Berry, and Leroy Nieman (whose PLAYBOY femlin generously adorns one upstairs wall) are also represented, and there's a giant Batman by Carmine Infantino.



GIRLS OF comicopia

• THE SEXY GIRL heroines of Fiction House, Quality, and Fox comic books during the '40s and early '50s are so fondly remembered that a special category of comic book art has been created to describe them: "good girl art." Gil Fox's Phantom Lady and Sheena (among others) fall into this category. (The lady on the left is, I think, a sample of Fox's work.)

But much of the "good girl art" of this vintage is crudely albeit erotically rendered. To best represent the era, I'd pick the work of MATT BAKER to hang on the "Girls of Comicopia" walls. Baker's full figured girls are usually pretty as well as sexy; his art, seldom crude. SKYGIRL (pictured here), a backup feature in JUMBO, is typical of Baker's work. The dialog in the stories is laced with punny remarks, and the stories maintain action at a frantic level--with no more exalted objective than to keep Skygirl's skirt flying and her well-turned legs generously displayed. Another Baker favorite of mine was Canteen Kate, who appeared as a feature in G.I. JOE (I think) before getting her own book in '52-'53.

Among the earliest to limn the walls were Russ Westover (TILLIE), George McManus (BRINGING UP FATHER), Robert Ripley (BELIEVE IT OR NOT), and Ad Carter (JUST KIDS).

Across the street is Palm Too, similarly decorated. Artist in residence is former King Features staffer and NCS factotum, Mac Miller, who (according to Bob "They'll Do It Every Time" Dunn) can boast of the number of restaurants his work appears in just as most cartoonists can tally up the number of newspapers that print their work. Miller contributed to the murals of additional Palm restaurants in Washington, D.C., and in Beverly Hills. —HARV

STEPSONS OF CIMMERIA

By ROBERT WEINBERG

Ever since the death of Robert E. Howard, people have been asking someone to continue the adventures of his most popular creation, Conan of Cimmeria. However, it was not until the late 1950's that anyone actually wrote new Conan stories. And it was not until just recently that other authors have penned further adventures of other Howard characters. Now, there is nothing wrong with continueing series begun by one author. It is constantly being done and is widely accepted in all fields of fiction - the recent spate of Sherlock Holmes novels which have been so highly acclaimed are a perfect example of this - so there is no reason to criticize the people involved in writing these pastiches. Nor do we intend to. Money was the reason that Howard first wrote the Conan stories, not sheer love of writing (if anything, the lack of prompt payment for some of the stories was the main reason Howard was considering dropping his weird fantasy output to concentrate on the better paying western market). To charge that modern writers who continue the various Howard series are doing it only for the "money" is both irrelevant and juvenile. So what else is new? Some of the greatest classics in world literature were written for "money". We are here to look at the creations of these writers, not at their motives for writing those stories.

One fact should be stated. We do not consider these "new" Conan stories (and all other continued series character adventures) to be part of the Conan saga. These stories were not written with the approval or cooperation of Robert E. Howard. A collaboration in which one half of the writing team has been dead for decades is not a collaboration and labelling it as such is a distortion of the facts. Many of the stories in the Conan series have been completed from outlines - often, they even feature a good part of the story written in the first draft by Howard. Again, we have to point out that working from another author's outline is vastly different from collaborating with that author. Moreover, Howard was a strong believer in revising and cannibalizing his stories - taking material from an unsold story to complete another. Even with a detailed outline to follow, it is impossible to say that the completed story is anything like what Howard would have written or approved. The Conan saga are those stories written only by Howard. All others form the large body of pastiches featuring Conan, and should be treated as such. When a deluxe edition of the complete Sherlock Holmes series is sold, no one ever suggests that the works of Nicholas Meyer (The 7% Solution, etc.) be included in that set. Why then do we have stories by Howard, Howard and De Camp, Howard and Carter, Howard and Carter and De Camp, etc., with all of the pastiches included in the basic series?

In judging any imitation or continuation, one must refer back to the original and compare. How then do the "new" and the "completed" Conan stories compare with the original adventures? Unfortunately, not very well.

Both De Camp and Carter are quite capable writers. De Camp has written some of the finest fantasy fiction ever published. Carter is a competent writer who sometimes can surprise his audience with something quite good. Both writers know their trade, with De Camp having even written an entire book on writing Science Fiction. What then, is wrong with their Conan stories?

The answer rests squarely on their own skill. Both De Camp and Carter are too professional to write Howard stories. They are not Robert E. Howard and no matter how hard they try they cannot be him. Howard was not a master craftsman. Nor was he a particularly good plotter. His writing was often hurried and riddled with inconsistencies. The Carter-De Camp stories rarely suffer from any of these faults. They are quite tight and well thought-out adventures. All loose ends are nicely tied up at the end and there are none of the dreadful coincidences that make some of the Howard Conan stories totally unbelievable. However, in crafting the stories so perfectly, the De Camp - Carter team also leave out one other element. The fire in the stories. Howard's stories reek of passion - of purple prose and weighty statements of life and death. His Conan was a cardboard cutout of a character, but that cardboard was cut of black cloth. The De Camp-Carter character is just not the same man. He lacks the melancholy savagery of the original. Conan by Howard is a loner - a man alone, the true barbarian. The Carter-De Camp hero is a pseudo-barbarian. He is a mere

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superman among mortal men instead of being a barbarian among civilized men. The Crom of Howard is a harsh God, uninterested in the affairs of men. The same god in the DCC series is a strong but basically benevolent father-figure.

Fire. The Conan of Howard is a hero that remains in the mind of the reader long after the book has been laid aside. The Conan of DCC does not. In the course of writing several books and articles dealing with Howard and Weird Tales, we have had to read the entire Conan series as well as all of the pastiches several times. All of the stories were entertaining. But there was never a question of who was doing the writing. The Howard stories were savage, barbaric epics. The De Camp and Carter stories were high-paced fantasy adventures. They featured a hero with a famous name - but he was not Conan. Conan is the hero that can kill a vulture with his teeth - and then be cut down from a crucifix the hard way (still nailed to it!) and survive. He is the barbarian who when backed up against a wall, surrounded by enemies, armed only with an axe, can grunt, "Who dies first?"

It is that fire that sets the Conan series as written by Howard apart from all other Swords- and-Sorcery stories. None of the imitations have ever managed to capture the sheer primeval fury that fills the best of the Conan epics until they seem to be written in flaming red letters of blood. There are no scenes in any S&S tales to compare with Belit's return from death itself to save the man she loves - or Conan's killing of the vulture - or of Conan's confrontation with Baal-pteor, the strangler from Yajur. Nor is there any of the grim pessimism in any of those stories like that which permeates every pore of the best of the Conan tales. The De Camp-Carter stories entertain but they are pale imitations of the real thing.

The Bjorn Nyberg stories in the same series, despite De Camp's statement to the contrary, are not in the same class even as the Carter-De Camp stories. Nyberg's writing is neither good nor bad - adequate is the best that can be said for it. He possesses none of the virtues of Howard - or of De Camp - or Carter, and his primary claim to fame is that he was able to sell several Conan stories that were bought by publishers for some obscure reason.

Now, an astute reader might say at this point that all the criticism so far presented amounts to is that De Camp and Carter are not Robert E. Howard. And, they might rightly complain, Carter and De Camp make no pretense at being Howard. Their interpretation of Conan is their own and they make no bones about that. That is all well and good up to a point. And that point occurs when they begin to change the series from being a series of stories written by Howard, with new pastiches by De Camp and Carter to a series written by Howard, Carter, and De Camp. We now have Conan with a son - as well as a long running feud with Thoth-Amon. We have Conan books in which a majority of the work - in fact just about everything other than the background is by someone other than Howard, even though Howard's name is still prominent on the cover. When the pastiches begin to overwhelm the originals and engulf them, it is time to differentiate from the two and cry, "Enough!"

In the past few years, a new Howard phenomena has emerged. The use of Howard characters, often minor ones, in completely new stories, with no basis in even outlines or ideas set down by Howard. There is no effort at all to state that these novels are anything but pastiches, even though the Howard name is given prominent cover space. These new novels have been issued by Zebra Books, who have bought the rights to continue these characters from the Howard estate.

Andrew Offutt has written three novels based on the further adventures of Cormac Mac Art, a hero originally in four novelettes written by Howard. Offutt, who has penned a number of S&S novels on his own, is quite competent. His basic problem is that he is writing novels about a hero set in a non-legendary time. It is quite difficult to fill up a Swords-and-Sorcery novel with monsters and such when your audience knows that such beasts did not exist at that time. Nor is Offutt particularly lucky in having Cormac to work with. None of the four stories written by Howard show any great skill and the character is one of Howard's most minor creations. The Offutt novels are well crafted, but unfortunately, craft is not enough. There is action, but the plots are labored and drawn out and episodic. Events drag on at a snail's pace and the books seem to be heavily padded to fill a required number of pages. To be blunt, they are boring.

Karl Wagner is one of the brightest lights in the fantasy field at the present. He is the leader of a new group of writers to emerge in the past few years who have established themselves as top writers to compare favorably with the best of the past. Wagner's Kane is one of the best S&S characters ever, and in many ways, compares with the best of Howard. It is unfortunate that Karl was contracted to continue the adventures of Bran Mak Morn.

Bran had the distinction of appearing in what might be Howard's best story, "Worms of the Earth". Taking this story as his starting point, Wagner constructed a fast moving novel filled with blackest sorcery, underground horror, and the clash of steel. Yet, for all of its virtues, "Legion from the Shadows" just does not come off.

Trying to analyze exactly what is wrong with the novel is difficult. The story itself has everything such as a novel should. The plot is tight and well thought out. There is not much padding - it is all muscles and bone with little fat showing. The horror portions of the story are properly chilling - and quite inventive. Wagner has always handled battles and swordplay quite well, and this book is no exception. What, then, is the problem?

Perhaps the problem is that the novel is just a little too perfect. For one thing, the horrors are too graphic and too closely described. One of the most frightening things in "Worms of the Earth" was

DON ROSA
KAT
KROM
2+2=4

that the creatures were never seen - only glimpsed once or twice - with their incredible powers only hinted at, spoke of in terrible whispers of fear. In bringing these beings out into the open, in full view, Wagner destroyed much of their effectiveness. At the same time, the novel is just a bit too contrived. There are too many Howard elements. Karl did his homework before writing the novel and not only are the Worms of the Earth included, but they are tied in with the Serpent Men from King Kull as well as the monstrous Worm from "Valley of the Worm". Throw in a lost legion, deaths by the hundreds, scenes of horror graphically described, and a somewhat too close following of the plot elements left unresolved in "Worms of the Earth" and the problem of the story becomes apparent. There is too much in the novel. It tries too hard to be a continuation of Howard by taking all of the familiar Howard elements and putting them together to form a novel as Howard would have written it. But it is still basically a Karl Wagner novel, and the constraints seem to hold Wagner back from developing the story as he would have liked. The next novel in this series should be well worth looking into. Mark this one down as a good try that just misses the mark.

The final word on continuing Howard's characters were best stated by Farnsworth Wright back in the pages of Weird Tales where a bulk of Howard's fantasy fiction first appeared. When, after Howard's suicide, a reader wrote in asking that the Conan series be continued, Wright replied . . .

> "Sorry to deny your request for some other author to carry on the Conan stories of the late Robert E. Howard. His work was touched with genius, and he had a distinctive style of writing that put the stamp of his personality on every story he wrote. It would hardly be fair to his memory if we allowed Conan to be recreated by another hand, no matter how skillful."

Amen to that.

CONAN

..... OF THE MOVIES .....

BY JAMES VAN HISE

Although there have been rumors flying for years bout possible Conan motion pictures, nothing has ever aterialized or even gone beyond the discussion stage. ut with the constant popularity of the Conan series both comics and books, a major studio has finally gun work on what is proposed as being the first in series of films (a la Tarzan and James Bond).

The major role of Conan the barbarian has already en cast with muscle man Arnold Schwarzenegger set to ep into this larger than life role. He was obviously st in the image of the Frazetta Conan, and in fact the TV program where this news was reported a re-oduction of Frazetta's Conan The Adventurer painting robably his most famous of the series) was used to ovide an illustration of the character. Other actors o had been actively seeking the role were Sylvester allone and David Carradine. I think they made the st choice.

As to whether the first film will be an adaptation or an original story is not yet known. I should think a good adaptation would be most effective.

Some may question as to whether or not Schwarzenegger is really right for the part, and if he can act. Conan is not a multifaceted character that requires a great deal of range. All that is needed to really make the film work now is a good writer and a good director who care about what they are doing and who don't just look upon the film as "another job". JAWS was a weak book which was turned into a superb film by Steven Spielberg and Carl Gottlieb. If Conan is not to suffer a reverse fate by becoming a strong book turned into a weak film, talented people must be in charge. This is what will ultimately decide how good the film will be, not whether or not you like the guy who plays Conan. He has the right build. Makeup will take care of the rest. Hopefully the people in charge will realize that Conan's effectiveness is not as superficial as the people who have written subsequent Conan stories think it is.

ARTIST PROFILE

KERRY GAMMILL

WITHIN ARTISTIC REALMS

PROLOGUE: The wind savagely beat my back. A tumbleweed scurried past, oblivious to all but its own incessant tumble.

Cautiously, slowly, walking with the speed of my thoughts, I approached the door of a modest two-bedroom home. Powerful odors of honeysuckle and freshly cut grass gagged my nostrils. Across the street a dead, deserted elementary school winked menacingly.

While ringing the doorbell I thought of my long association with artist Kerry Gammill. Not of Kerry the artist, but of the Kerry I've known for the past decade: the comic book "deal" for Spiderman #1 back in JR. HIGH, the faked dismissal notices to go downtown or to watch antique movies on the tube, the brief (self-educational) College venture in which we decided we knew more about what WE NEEDED TO KNOW ABOUT than the teachers.

Kerry answered the door sporting a full beard. Seeing him fully covered reminded me of his enthusiasm for Lon (Wolfman) Chaney, Jr.

After a guided tour of his house (the aquarium reminded me of a painting) and feeding of puppy and cat, we ended in the Artist's studio. Lon Chaney Jr. peeked down from the wall in various screen incarnations. A drafting table confiscated most of the room, new but ink stained. A faint odor of linseed oil and paint lingered. An unfinished Hawkman looked rather silly without his wings (but looks fine now and will appear soon in the RBCC). A poster, a masterful Frazetta, clung to the wall.

FRAZETTA frazettafrazettafrazetta. EVERY FAN LOVES FRAZETTA. Like a disease symtomatic of fandom. Maybe that's part of the reason for fandom's stagnation. Fans create Gods then measure all else by the yardstick of established Gods. With fantasy artwork it's FRAZETTA. Fantasy artwork is judged either good (like Frazetta but imitative) or bad (completely unlike Frazetta.)

Every artist is unique. Therefore every artistic interpretation is a unique manifestation of its creator's creative intelligence. If artwork is to remain art (short for artistic vision) it must remain true to its creator.

Think back on the artwork of the fantastic that has impressed you recently. Was it Maitz? Or Boris whatshisname? Didn't their work remind you of Frazetta? Chances are that's why you were attracted to their lurid paintings in the first place.

Rummaging through Kerry's paintings and drawings I am struck by the growing richness and character which permeates his work. His talent grows with every pen and brushstroke.

Yet Kerry isn't making a living with his God given talent. I, the frustrated artist turned writer knows a God given talent when I see one. His unconscious canvas control made me turn to a medium where it is less likely to be embarrassed, (i.e. it is easier to spot a bad painting than bad writing.)

Don't get me wrong. Kerry would like to make a living with his paintings and drawings. But how do you get divergent artwork through the Frazetta and imitators barrier?

First, editors of books and magazines should become aware that all fans don't see through Frazetta colored moonshades. Second, fans should support new artists. Shed a little enthusiasm for new, non-imitative talent. Wondrous Frazetta need not be toppled from his throne. We should remember that variety is the essence of the living.

WITHIN ARTISTIC REALMS
GAMMILLIZATIONS:
PORTRAIT OF A FAN

FORT WORTH

He began as a single embryo in the chilled bleakness of 1953. By the sunshine of 1954 he had arrived.

So much for bio. data. We are concerned with the artist's contents. Not his package.

As with all fandom, Kerry's interest in art coincides with his attraction to the magical, mystical realm called FANTASY. Fandom's Common Denominator.

He remembers a wide-eyed youngster peeking over the divan at the TV's nameless horror films as they menaced his tender awareness. He remembers the appalling fright and electric thrills those monster films produced. Back when monsters were M-O-N-S-T-E-R-S. When nothing seemed over used and everything seemed new and cliche' was a word you couldn't pronounce.

The young Gammill suffered a massive over-dose of fantasy with 'A & C Meet Frankenstein'. Then he mainlined 'Bride of Frankenstein'. It was too much.

He was hooked. For life.

Soon the young Gammill was involved in his own fantasy productions. Simple schoolyard games (chase, four-square, dodge ball, bean bags...) became Vampires, Werewolves and Frankensteins in mortal combat.

It was not long until his outward appearance showed the ravages of his fantasies. His skin became stained with grease paint, latex clung to his hair. A result of too many self-induced transformations into the Wolfman.

EARLY ART INFLUENCES

Kerry was among the first to receive CREEPY #1 (1964). Art suddenly had new meanings. Relevance. Frazetta illustrated control of images. Crandall depicted details. Adams penciled raw power.

And then came Marvel. He became enamored by Ditko's Spiderman. By the solidness of Kirby's Fantastic Four. By the mind blowing anatomies of Buscema as epitomized in the Silver Surfer Saga.

ART TRAINING

Inspired and intrigued by total control of fantasy, Kerry decided to embellish his ability to doodle. From the High School art department he entered North Texas State University. Unfortunately they taught "Abstract philosophy on Canvas" instead of practical painting and cartooning. After two and a half years he left for regions unknown. Alone.

THE ART

The first fandom oriented art appeared in Kerry's own magazine TALES OF THE CYCLONE. RBCC #117 said of it, "The strong part of the magazine is the art." The strongest point of the magazine is what it was...a beginning.

Then came his NOSTALGIA JOURNAL covers. NJ#8 featured his Glenn Strange Frankenstein. NJ#11 George Reeves as Superman. NJ#12 Conan. NJ#23 the Phantom.

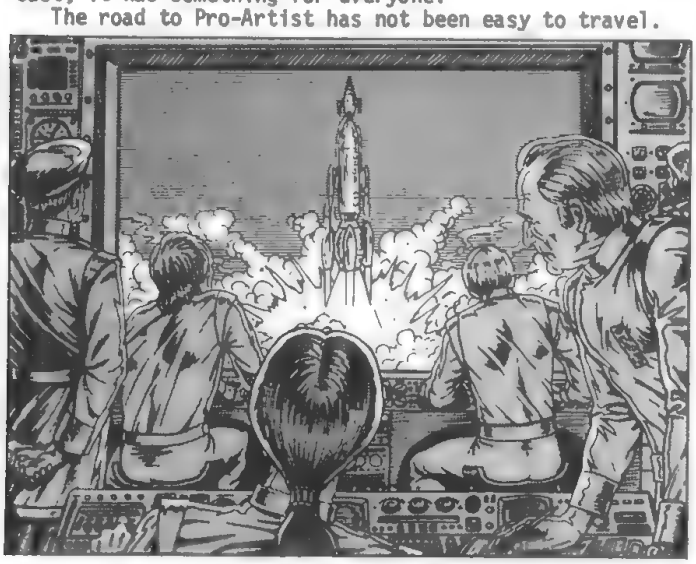
The MONSTER TIMES printed a couple of Gammill cartoons.

RBCC #123 featured Kerry's original werewolf story titled, "Caged Animal."

RBCC #124 began the Spinrad-Van Hise-Gammill saga of "Subjectivity". This was Gammill's first attempt at a science fiction strip. It is strikingly rendered and unusually sensitive.

Kerry then published the GAMMILL PORTFOLIO - a steal for one buck (still available, c/o 4937 Dilworth Ct., Ft. Worth, Texas 76116). With Conan, Spock, Lon, Boris, Bela, Capt. America and Spiderman as just a few of the cast, it has something for everyone.

The road to Pro-Artist has not been easy to travel.



There have been many side-streets and detours.

DETOURS

The WARREN PUBLISHING GROUP. Warren liked Kerry's "Monster Quilt" painting but couldn't print it due to "Technical problems of reproduction." Impotence??

Then Kerry sends a stunning portrait of Lon Jr. from "Man Made Monster". This is Kerry's baby. Warren loves it but before he prints it he would like a few minor revisions. Kerry makes the changes, Warren decides not to use the painting and WON'T SEND IT BACK!

Thus far Kerry has been out the postage, countless long distance phone calls and one irreplaceable painting.

It looked like Kerry might do some stories for Charlton. They went out of business (and although back now they'll be going total reprint when they use up their "shelf stuff").

A Canadian Company, Comely Comics wanted Gammill as a penciler. They went out of business.

THE PRESENT AND BEYOND

Today Kerry is quite active in artistic endeavors. Besides being a re-active contributor to RBCC, he has a stunning oil portrait of Lugosi as Ygor 99% complete. He hopes to market this commercially.

For the past two years, while sporadically pursuing a career in the fantasy art market, Kerry has been working with a show called "Museum of Horrors". As an actor and director of artistic design, he recreated his childhood playground fantasies on TV and stage. Perhaps his grandest moment on TV came with his first one-man art exhibit. His paintings were beamed to thousands of late night creature feature addicts.

Presently Kerry is working on a "Museum of Horror" TV pilot for syndication. He works as co-creator, co-scripter, co-actor and artist. As an artist he stands alone.

---Larry Purselley

twilight of the heroes

ART AND STORY BY RON WILBER '77
SPECIAL THANKS TO JIM VAN HISE

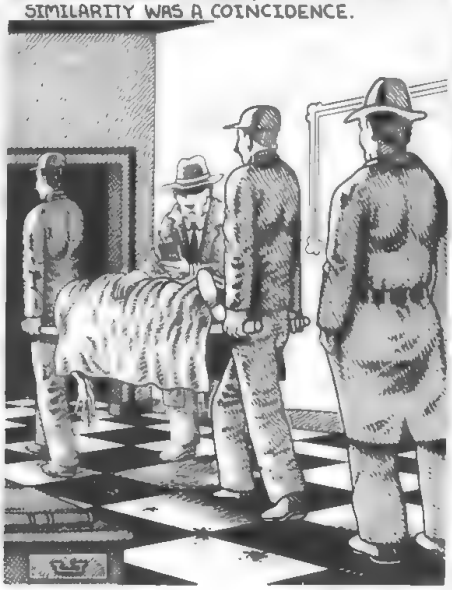
ANY RESEMBLANCE TO PERSONS OR CHARACTORS LIVING OR DEAD, IS PURELY INTENDED.

HELLO, I'M RONALD WILBER WORLD FAMOUS ARTISTIC BOY-WONDER, WITH A TRUE STORY TO TELL. IN 1955 A COVER-UP BEGAN, A MOST FANTASTIC COVER-UP. THE STORY YOU ARE ABOUT TO READ HAS BEEN HUSHED UP FOR OVER TWENTY YEARS. IN EARLY 1977 MANY SECRET DOCUMENTS, FILES, AND CORONER RECORDS CAME INTO MY POSSESSION THROUGH A SOURCE WHO WISHED TO REMAIN UNKNOWN BUT WANTED THIS STORY TO BE TOLD. I TOOK THE FILES TO JIM VAN HISE, WE READ THEM AND TOGETHER WE BECAME DETERMINED TO MAKE THIS STORY PUBLIC. MANY LONG HOURS OF RESEARCH WERE SPENT RECONSTRUCTING WHAT HAPPENED BETWEEN THE PRINCIPAL YEARS OF THE COVER-UP, 1955 THRU 1964, A TIME PERIOD IN WHICH MANY POPULAR SUPER-HEROES AND COMICS CODE OFFICIALS WERE BRUTALLY MURDERED. WITH THE USE OF THESE NEVER BEFORE PUBLICIZED RECORDS I WILL RE-CONSTRUCT FOR YOU THE WHOLE HORRIBLE STORY, AND REMEMBER THIS... IT REALLY HAPPENED!

part-I "last respects"

IT STARTED IN JANUARY 1955 WHEN POLICE DISCOVERED THE BODY OF ONE COMICS CODE OFFICIAL IN HIS ROOM. THE MURDER WAS MORE BRUTAL THAN USUAL BUT THE POLICE CONSIDERED IT MERELY ANOTHER MURDER.

LATER THAT MONTH ANOTHER COMICS CODE OFFICIAL WAS FOUND MURDERED, AGAIN HIDEOUSLY. SEVERAL DETECTIVES FEARED A TREND, BUT IT WAS HOPED THE SIMILARITY WAS A COINCIDENCE.

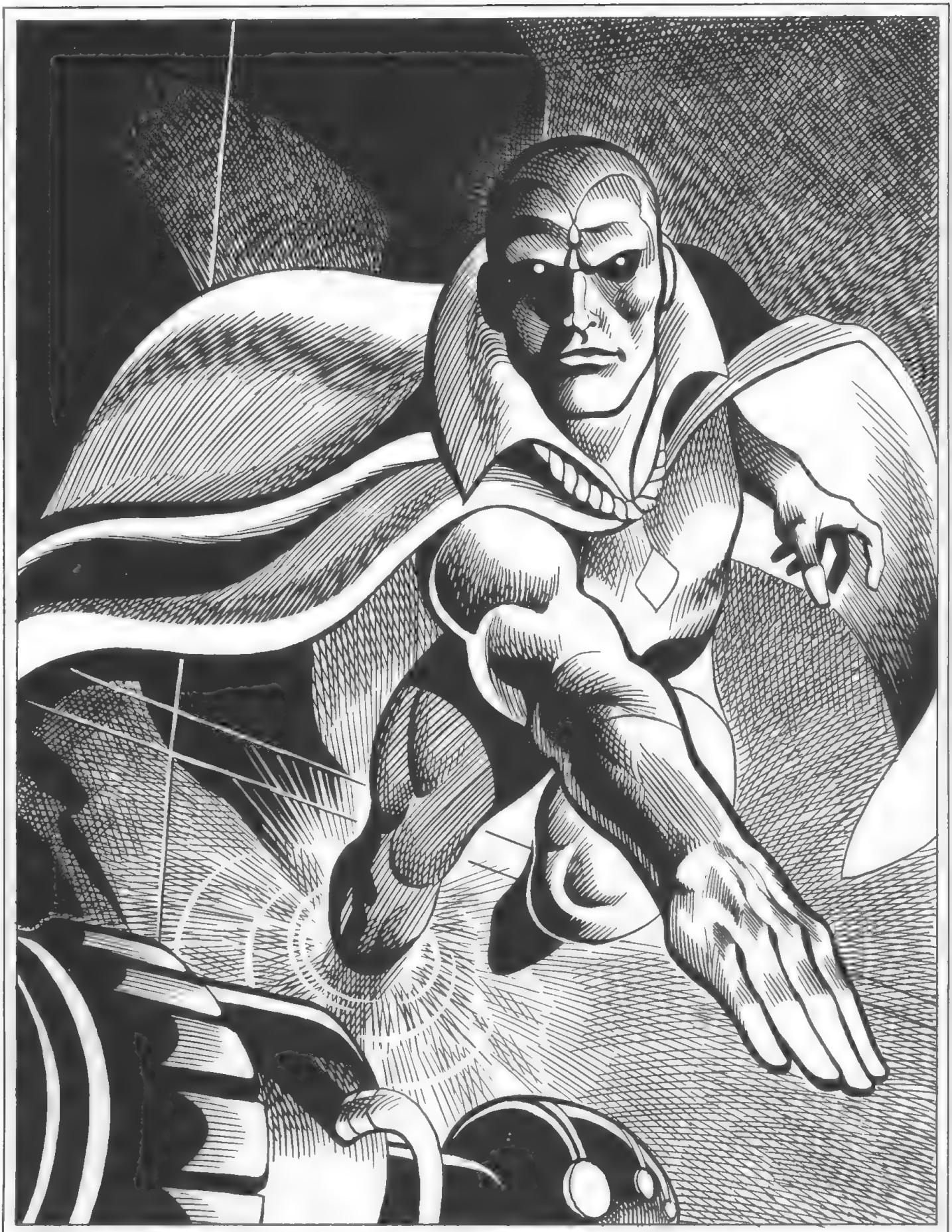


WHEN THE MONTH OF FEBRUARY STARTED OUT WITH ANOTHER GROTESQUE MURDER OF A COMICS CODE OFFICIAL, IT WAS OBVIOUS THAT IT WAS THE SAME KILLER USING THE SAME FRIGHTFUL METHODS.

AS IN ALL CASES, THERE WERE NO REAL CLUES. THE FINGERPRINTS DIDN'T MATCH UP TO ANY KNOWN CRIMINALS, AND THERE WERE NO WITNESSES.
IT'S IN THIS VICINITY THAT THE CRIMES WERE COMMITTED. WE'RE PREPARED TO OFFER POLICE PROTECTION TO ALL COMICS CODE WORKERS. I CAN CALL AND...
MAP OF CITY
INTRIGUED BY THE CRIMES AND THE FACT THAT ALL THE VICTIMS WERE COMICS CODE PERSONNEL, BETMAN AND ROBBIN WENT TO THE POLICE COMMISSIONERS' OFFICE TO LEND THEIR HELP.
DEAR GOD! LET'S GET GOING ROBBIN!
BUT BETMAN-
WAIT-A-MINUTE, WHAT IS IT BETMAN?!
THE NEWS CARRIED A STORY RECENTLY ABOUT A COMICS CODE OFFICIAL WHO LIVES IN THE KANE HOTEL. LOOK AT THE MAP, IT'S RIGHT IN THE AREA OF THE KILLINGS!
DESPERATELY BETMAN AND ROBBIN RACED THROUGH THE STREETS OF THE CITY IN THE BETMOBILE... PRAYING THEY WOULD BE IN TIME.
DUKE'S RESTAURANT
ONE DAY THE WORLD ENDED AND A NEW WORLD WITHOUT END BEGAN
NEWS/MAGAZINES PAPER / CIGARS ART SUPPLIES
JOE KOTA
ROBBIN, WE BETTER GO DIRECTLY TO HIS ROOM.
SCREAMS, COMING FROM THAT ALLEY BETMAN!
BETTER GO SEE WHAT IT IS.
AA RRGH
AARRGH
IT COULD BE A RUSE THOUGH, I'LL CHECK THE ALLEY, YOU LOOK AFTER THE COMICS CODE OFFICIAL ROBBIN
GOOD LUCK, BETMAN!

THAT'S THE ALLEY UP AHEAD. STRANGE THAT A STEAMROLLER SHOULD BE PARKED THERE, I DON'T SEE ANY CONSTRUCTION GOING ON IN THIS AREA.
GOOD THING I BROUGHT MY BAT LIGHT.
THERE'S SOMEONE ... NO TWO PEOPLE AT THE END OF THE ALLEY GOOD LORD!
IT'S FIGHTIN' AMERIKAN AND SPEDBOY! BOTH OF THEM WITH AN ICE-PICK STUCK IN THEIR (CHOME) HEART!
WITH THE DEATH OF THE TWO SUPER-HEROES THE MURDERS HAD TAKEN ON A DECIDEDLY NEW TREND. UNFORTUNATELY [illegible] WERE JUST BEGINNING.
WHERE IS THAT LIGHT COMING FROM?
IT'S THE STEAMROLLER THAT WAS PARKED OUTSIDE THE ALLEY. COMING TOWARD ME... THE LIGHTS ARE BLINDING
RRRR
UMBLE
RRRRR
WHAT CAN I DO?!
3

TO BE CONTINUED...



KEITH POLL

VISION © 1977 MARVEL COMICS GROUP

KEYHOLE, installment number 44.
Written by Gary Brown, 9423 SW 76th Street, Apt. W-11, Miami, Florida 33173.
Intended for the 137th issue of RBCC.
Logo art by Doug Potter.

# #

Confussion seems to be the by-word concerning the proposed STAR TREK movie, television series, whatever. One day releases say the movie is set to go and the next has it delayed or put off. But while fans sit and wonder, big dealings and plans are being set by the executives at Paramount and Universal Studios.

The real story lies somewhere between big money and media power, with fans and actors left along the side of the road somewhere.

For several years now both Paramount and Universal have been setting plans for a "fourth network" for commercial television. Surveys and planning sessions have indicated that such an addition to regular programming can be supported by advertisers and viewers. The catch is that the going will be rough for the first ten years or so and each group wants to carefully calculate just how much money they are willing to lose before realizing profits.

Universal is heavily into making movies-for-TV and recently introduced a new ownership/profit-sharing plan for independent stations. Eventually they hope to present a regular series of movies which would sooner or later turn into another network.

Paramount, however, is further along in their plans. They have already laid plans for three hours a week of programming, 52 weeks a year, beginning in the spring of 1978. This would constitute a one-night-a-week network (probably on Saturday) which would blossom out as the idea was accepted and turned profits.

The key to this new network is the STAR TREK syndicate series. The movie is now officially down the tubes -- for now. Paramount vice-president Richard Frank has announced that the STAR TREK series would be put back into production and do 22 new 60-minute episodes, to be followed by a two hour made-for-TV movie. It was announced that at least 20 of the programs would be filmed by producers already under contract to Paramount. These include Larry Gordon (of DOG AND CAT), Miller/Milkis (who did SILVER STREAK), and Len Goldberg.

Stations are now being contacted by Paramount and once a substantial number are lined up, production on the series will begin. They are talking about a production budget of about $400,000 per episode for the STAR TREK series and an average of $1 million for each movie.

Thus far reactions to the proposals issued by Paramount have been termed as "terrific." And to make a step in the right direction, Paramount has use of the facilities of the Hughes Television Network, which they bought last year.

So the success or failure of STAR TREK will be based on whether this new network idea can get off the ground. Truth is many higher-ups in Paramount were reluctant to make a STAR TREK feature length movie, figuring the new material would put a damper on the continuous running of the original TV show. Besides, it was coming down to replacing much of the cast and that was presenting quite a few problems. Evidently this new series will feature an ALL NEW cast.

ODDS AND ENDS: The 35th World Science Fiction Convention, SUN CON, is slated for the Fontainebleau Hotel on Miami Beach, Florida during September 2-5, 1977. Jack Williamson is the Guest of Honor and Robert Silverberg is the Toastmaster. For information as to the programs and membership, write to SUNCON, PO Box 3427, Cherry Hill, New Jersey 08034. An excellent film program is planned and that alone will be worth the price of the con. Supporting memberships are also available.

...And in what must be a record for a comic book, the recent issue of Weird Western Tales (featuring "Scalphunter") featured enough violence to put even Starsky and Hutch to shame. Eight people were murdered in full view; one scalped; a bear and buck were killed -- and the story is continued to the next issue. This sort of useless violence and blood-letting is just what comic books need to be investigated along with Children's programming on television. Obviously the Code no longer exists.

COMIC COLLECTOR'S comments..

by howard p. siegel

rapping with chuck

To my knowledge, Chuck Green has never before been interviewed by a cartoon art hobby magazine, so it would not be surprising if readers ask themselves, "Who's he?". "He" happens to be the guy that almost every collector and scholar would like to be. Chuck Green is curator of the MUSEUM OF CARTOON ART, and as such is surrounded by almost 40,000 pieces of original art, a library full of hardcover and soft backed books relating to the subject, and oft times host to the galaxy of stars that make up THE NATIONAL CARTOONISTS SOCIETY. Not enough? How'd you like to start your day's work by reading the funny pages, open the parcels containing new contributions from the world 'round, and spend the afternoon arranging for a Will Eisner or an Alfred Andriola to be the next guest speaker at the first Sunday presentation? It's always difficult interviewing people at the Museum, and my experience with Chuck was no exception. We began the taping in November, and finished it in March, halting several times for incoming phone calls, visitors queries, and what have you. But we prevailed, and Chuck carried on admirably, allowing me to write this piece in the first person...

"I very often have a difficult time convincing people that there is such a thing as a job at the Museum of Cartoon Art. In fact, I myself expected it to be a part time or temporary thing. I got involved because of my long time personal association with Brian Walker (Mort Walker's son and the other Museum curator) who I've known since high school. Even when we went to different colleges, we still kept in touch. He went to school in New England and I studied fine arts at Haverford College just outside Philadelphia. My specific major was sculpturing; but the head of the Fine Arts Department had a special objective for the program in that we were to learn how to set up exhibits and displays. In keeping with that program, I participated in putting together exhibits at the Philadelphia Civic Center Museum, The Comfort Gallery in Haverford, and there were always displays to be made at the school. By the time I graduated, I already knew, thanks to Brian, that I was going to set up at least the first exhibit here at the Museum. First there was a monumental clean up, fix up and painting job that had to be done before the doors could be opened. But between the both of us, we managed what with my experience in art displaying and Brian's lifelong knowledge of comic strips and their history. As the work progressed I got more and more interested in cartoon strips and the like. Artists kept coming in while we were renovating the mansion, and I soon learned that they are really super human beings. They'll bend backwards to help you, listen to you and answer your questions, usually giving you more information than you asked for. There was Mort and Jack (Tippit of "Amy" fame); and people like John Cullen Murphy ("Prince Valiant") and Dik Browne ("Hagar the Horrible") who drew themselves into their strips so that I knew who they were the first time I met them. One artist who fooled me was Johnny (B.C.) Hart. I didn't expect him to be so energetic and sharp - directly opposite to the cavemen in B.C. Alfred (Kerry Drake) Andriola; short, humble, a great speaker. He has such control of his audience. I've heard him address a Newspaper Comics Council meeting and is so articulate.

I've heard so many artists say that drawing is something you can learn by practice; but writing is so much more difficult. How can you be funny 52 weeks a year? After 20 years or so there has to be a metamorphosis. There have been significant changes in "Peanuts" and "Beetle Bailey" to meet the changes in audience reaction and appreciation. A cartoonist must be able to perceive the tone of the entire country.

A typical day at the Museum? Okay. First thing after making the coffee is to read the comics obviously. Keeping abreast of all the contemporary strips is important. Then Brian and I collaborate on what we decide is the project for the day working with the collection. For the most part we are trying to keep our best pieces on the walls since we have limited space here. There is a master ledger that tells us what we have and as new pieces arrive they are entered. This ledger will be the key to a special and comprehensive filing system we intend to develop at the new "castle". We are currently indexing by the artist's name and will have a cross reference to include the writer. The new Museum will have an archive with at least one sample of each artist we carry, with other works by the same person available elsewhere for researchers. This will give visitors "a taste". Cataloging is now becoming easier. We're learning library procedures and changing or modifying them to fit our needs, since we can't go strictly by the Dewey Decimal system. Our main indexes include newspaper strips, magazine panels, syndicated panels, comic books, foreign cartoons, editorial cartoons. We'd like to refine these even further, separating them into additional categories like adventure strips, family strips, kid strips, etc. All this will come eventually.

Our advice to those who wish to mount their original art work is simple. We've learned that it would be a misservice to the art if we detracted the viewer by mounting it on a fancy panelboard or in an over-decorative frame. A plain black panel or background brings out the clarity of the art. Our YELLOW KID piece just jumps right out of the wall. We use photo mounting corners so as not to damage the art when we remove it.

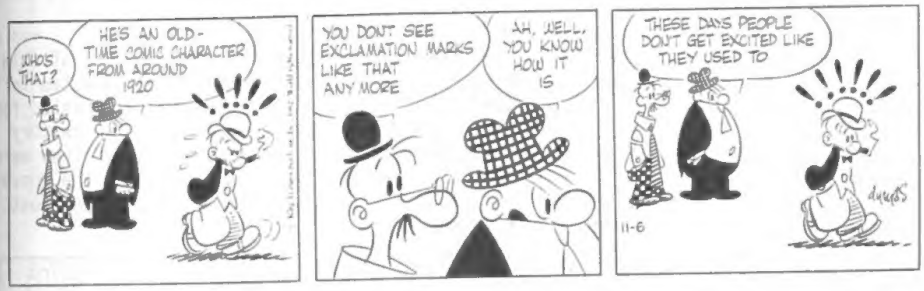
Regarding hard backs and similar book material, again, our move will force us to put these into an archive form. Right now it's in, as you called it, "contemporary helter skelter." Our collection includes the Pavilion of Comics from Montreal, Canada, which yearly publishes the best in comic strips from around the world. It literally carries examples of every country that uses comics in their newspapers or media. Red China, the Mediterranean countries, South America, Japan, Russia, Europe. We also depend upon the kindness of people. Carlo Chene', who is the director of the Museum of Cartoon Art in Rapolo, Italy is very much a part of what we have been doing here. Jack Tippit, our director, makes contacts in Montreal and Latin America during his travels. National Car-

Last year I ran some samples of SAM'S STRIP, the short lived, but unique newspaper strip created by Jerry Dumas and Mort Walker. The response was overwhelming. In advising readers that the special SAM'S STRIP booklet was available only from THE MUSEUM OF CARTOON ART so long as the supply lasted, an avalanche of orders came in. So much so that a new printing was required. Thus once again you have a chance to acquire this masterpiece if you haven't already done so. Below are new selections. News about the NEW SAM'S STRIP can be found elsewhere.

GOT A FAN LETTER ABOUT YESTERDAY'S STRIP
WHAT GAG DID WE DO YESTERDAY ?
DON'T YOU REMEMBER ?
NO, I NEVER READ THE STRIP. MAKES ME FEEL SELF-CONSCIOUS
WELL, YOU SHOULD! AT LEAST YOU COULD LOOK AT THE PICTURES
DO I ALWAYS STAND HUNCHED UP LIKE THAT?
dumas 5-11

AVAILABLE FROM THE MUSEUM OF CARTOON ART, 384 FIELD POINT ROAD, GREENWICH, CONN..06830 THE PRICE IS $1.50 PLUS 50¢ FOR POSTAGE AND HANDLING WHILE THE SUPPLY LASTS.....

HEY! THERE'S BLONDIE!
A REAL CELEBRITY!
CAN I HAVE YOUR AUTOGRAPH?
CAN I TAKE A PICTURE?
THEY'RE ALWAYS SO DIFFERENT IN REAL LIFE
dumas 9-26


WHO'S THAT?
HE'S AN OLD-TIME COMIC CHARACTER FROM AROUND 1920
YOU DON'T SEE EXCLAMATION MARKS LIKE THAT ANY MORE
AH, WELL, YOU KNOW HOW IT IS
THESE DAYS PEOPLE DON'T GET EXCITED LIKE THEY USED TO
11-6

HEY! WHAT ARE YOU DOING IN MY COMIC STRIP?!
BEAT IT!!
HOW CAN I RUN A HIGH-CLASS STRIP WITH THOSE BUMS FROM THE OTHER STRIPS HANGING AROUND?
DELUXE CARTOONS DONE (CHEAP)
8-15
(SIGH) I'LL BE GLAD WHEN I CAN AFFORD TO MOVE TO A BETTER NEIGHBORHOOD NEAR THE EDITORIAL PAGE
BAM
SOK!
PLOP!
#!!

I WANT TO APPLY FOR..
Beautiful Girl wanted for COMIC STRIP
I'M SORRY
I WANT A YOUNG GIRL WITH A GORGEOUS FACE AND A KNOCKOUT OF A FIGURE
I'LL TRY!
9-14

YOU MEAN WE CAN USE CHARACTERS FROM OTHER COMIC STRIPS?
SURE
OF COURSE WE HAVE TO MAKE A FEW CHANGES SO WE DON'T HAVE TROUBLE WITH THE COPYRIGHT LAWS
1-22
FOR INSTANCE, LIKE WITH LITTLE ORPHAN ANNIEBERG HERE
GARF!

toonist Society meetings bring in foreign artists who learn of us, contribute and exchange work. Also syndicates and publishing houses send something in every day that is unexpected and surprises us. Our initial plea for related material to these people met with tremendous success and publishers have kept us on their list. All of these things keep us complete and current. A doctorate student can virtually has to make only one stop in looking for reference material if his treatise is about cartoon art.

How is "INKINGS", our Museum membership booklet prepared? It's Greg Walker's baby (Mort's oldest son). He is an experienced publisher. Greg had his own newspaper in the Connecticut area called SILVER LINING which told about the activities for young people. He's worked on the SARGE comic book and is working with Mort on gag writing as part of the studio staff. He also owns a graphics studio which turns out Inklings and other trade organization material. We collect the information, letters, etc., and pass them on to Greg along with the photographs. He goes out and finds his own feature articles by guest writers. As our membership roll grows, we'll be able to afford to expand Inklings.

The annual National Cartoonist Society's April Awards Dinner? I attended one and can tell you that it is an awesome experience. It was when I first started to work here, so you can imaging my feelings when I met so many famous people. Their conversation? Golf. They are all such classic story tellers and put themselves on stage at the dinner tables. They try to one-up each other all the time - and they do! They really celebrate for the best cartoonists of the year.

There are millions of people who can draw, and many who draw Peanuts better than Charlie Shulz, but nobody can draw it like him. An artist's ability to draw is secondary to his ability to communicate with the people having vastly different likes and dislikes. The unique challenge: the punchline has to appeal to everyone. An artist must have a direct line to the funnybone. People doing scholarly work on the subject are finding that cartoon strips are a real good cultural thermometer. I've heard Mort and Jack say so many times that the thought process is 90% of the effort in creating a cartoon.

Eminating from the Museum is a great deal of on-the-road cultural material right now. Our bicentennial exhibit is now at the Art Resources Committee of Connecticut. It took us a year to prepare, and is available to large corporations as well as small organizations on a sliding scale. It's scheduled into summer so far. We recently did an exhibit for the B.C.-Johnny Hart Golf Open in Endicott, New York, which will now travel to schools in Connecticut. We participated in The "Power of Print" Awards in New York City which was exhibited in the Union Carbide Building (You've really arrived when your material goes there). Colleges have sent complete classes here as part of the course. Bowling Green comes to mind. The graduate students do research work for their doctorates in mass media.

What strips are "hot" with the college crowds? Social comment, but of late the researchers have been looking at the family strips. Socialogical studies focus on how people were portrayed in contemporary strips because they reflected the actual aspects of those times. The dress, the relationship between man and wife, customs, etc. They were accurately depicted in the strips. I think one of the greatest projects that anyone can undertake is a history of the American family with GASOLINE ALLEY as their main focal point. The writing and art style matured with American tastes."

And at this point several things took place. I ran out of tape. The Museum movie projector ran out of film; and we ran out of time. With only a few minutes left before closing, Chuck attended a couple who asked for the addresses of living descendents of 19th century political cartoonist Thomas Nast. It seems they were also part of his family tree. So you see, the Museum performs all functions, including getting long lost relatives together.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

BUGS BUNNY
CATCH HER EYE WITH A BUGSY TIE!
THIS SIGN I THUNK UP OUT O' MY OWN HEAD OUGHTA BRING IN PUHLENTY O' BUSINESS!
TUM-TUM-TUM-TIDDLY-UM?
OH-OH!
GOOD MORROW, GOOD SIRE! LOVELY DAY, WHAT?
IT WAS!
HUH? WHAT'D YOU SAY?
THIS TIE IS JUST RIGHT PER YA! IT GOES WITH YER EYES!
SKREE
SKRAW
CATCH HER EYE WITH A BUGSY TIE!
I CAN'T HEAR A WORD YOU'RE SAYING! I FORGET IT!
BUT DOC...
SQUARK
SYLVESTER, YER DRIVIN' AWAY MY CUSTOMERS WITH THAT SQUEEZEBOX! BEAT IT!
HOW'S THAT AGAIN?
SKREE
ER...LOOK, HOW'D YA LIKE T' HAVE THIS TIE FER FREE?
DO YOU MEAN YOU ARE OFFERING ME, A PUSSYCAT OF MY INTEGRITY, A BRIBE?
NOTHIN' LIKE THAT! YA CN STAY HERE AS LONG AS YA LIKE! IT'S JUST 'CAUSE YER MY PAL!
IN THAT CASE, I ACCEPT!
GREAT! I'LL HELP YA PUT IT ON!
YOUR SUDDEN CHANGE OF HEART IS MOST HEARTENING!
CEASE AND DESIST, I SAY! THIS IS DEUCEDLY IRREGULAR!
YOUR NEFARIOUS INGENUITY IS ONLY EXCEEDED BY YOUR SCHEMING RASCALITY!

Although the movie STAR WARS is now a big hit and everyone knows about it, the RBCC was planning a special STAR WARS issue long before most people had even heard of the film. In RBCC #130 (on page 5) which was published in September of 1976, we announced our planned STAR WARS special. Although subscribers who have purchased subscriptions prior to September 30th will receive the issue as part of their sub, non-subscribers will have to pay a higher than normal single copy price for that issue due to extra special printing expenses which will be involved with that issue. What that single issue copy price will be has not yet been determined as it will depend on how much the extras I'm planning for that issue cost, and those extras will be very special! If you thought we went all out for the Flash Gordon issue in RBCC #134, you won't believe what we do with our STAR WARS special in RBCC #139! We are taking our time and putting a lot of effort into this issue, rather than rushing it out to cash in on the mammoth success of the film. One of the main features will be an exclusive interview with Mark Hamill (Luke Skywalker) which I did with him while STAR WARS was still deep in production. There will also be a bibliography of magazines which have featured STAR WARS articles prior to our publication date, a detailed critique of Marvel's STAR WARS comic, and other features which are still in the planning stages (your suggestions are appreciated as we want to approach the film in a fashion unique from other magazines and fanzines). Our staff artists will be going all out as Ralph Fowler is working on three illustrations, Steve Fabian is working on one, Mike Zeck will be doing a full color cover of Darth Vader, and the many other RBCC staff artists (plus perhaps a surprise guest or two) will also be adding to the sense of wonder of that issue. I admire greatly what was done with STAR WARS and the special STAR WARS issue will reflect that admiration in a great many ways as some of the finest artistic talent fandom has to offer will be expressing their admiration of the film as well. It's not every day a film as excellent as STAR WARS comes along and this special will honor the scope and the imagination of the many talented people who brought this film to life. So don't miss RBCC #139 as it will be a milestone in the RBCC's history as well.

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